

The Magazine

ANTIQUES



SEPTEMBER

1928

Price 50 Cents



THIS PHILADELPHIA AMERICAN LOWBOY, c. 1760, is a beautiful example of William Savery's work. It is in figured mahogany with original pierced brasses. The piece contains one long drawer, and three small drawers beneath, the center one of which is carved with a very fine shell and flower medallion of concave form, radiating from which are carved scrolls of leafage in relief. The corners of the body are chamfered and carved with fluting. The legs are enriched with carving of acanthus leaves and terminate in ball-and-claw feet.

A beautifully illustrated catalogue of eighty pages containing illustrations from the George S. Palmer collection and from the other collections, owned by Mr. Sack, as well as some notes on collecting antiques, has been prepared. It will be mailed to collectors on receipt of \$1.

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SPECIALIZING IN AMERICAN ANTIQUES
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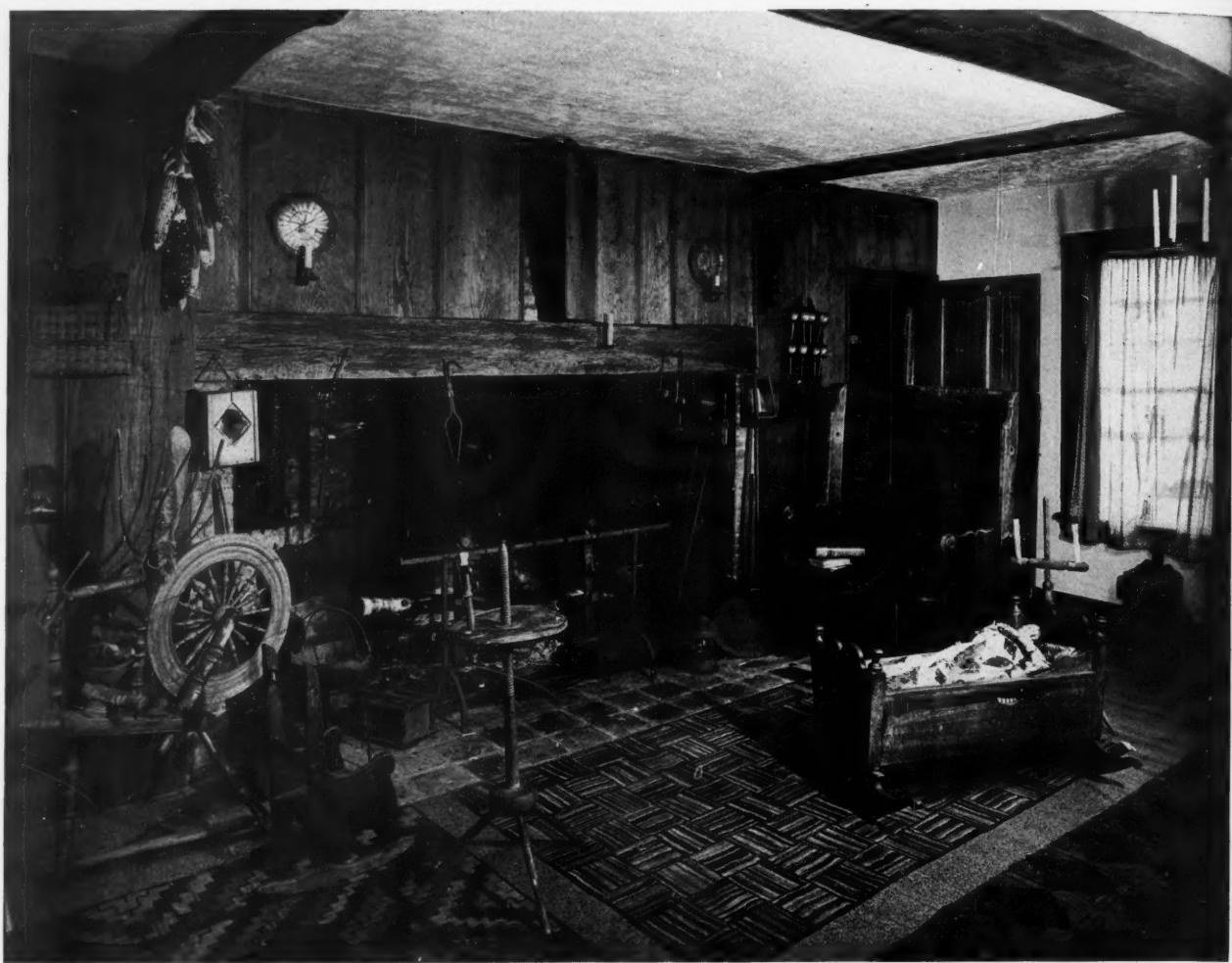
Telephone, HAYMARKET 6466

English Antiques Personally Collected in the British Isles



VIEW OF ONE CORNER OF THE GALLERIES, showing a Queen Anne chair; a Chinese Chippendale silver table; Chippendale pie-crust table; XVII century needlework picture on Chippendale music stand; Hepplewhite settee upholstered in rose damask with pillows of XVIII century needlework; tripod table with pewter lamp; XVIII century tapestry panels.

FURNITURE :: MIRRORS :: PICTURES :: TAPESTRIES
 NEEDLEWORK :: TEXTILES :: SILVER :: CHINA
 SHEFFIELD PLATE :: LUSTRE WARE
 GLASS :: PEWTER



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At PENNSBURG, MONTGOMERY COUNTY, PENNSYLVANIA

Wednesday, October 3, to Saturday, October 6, 1928

10:00 A. M. to 10:00 P. M. DAILY

Catalogue free on request

Pennsbury is located in Perkiomen Valley, ten miles northeast of Pottstown, nineteen miles from Allentown, fourteen miles from Quakerstown, nineteen miles from Collegeville, forty miles from Philadelphia, thirty-two miles from Reading.

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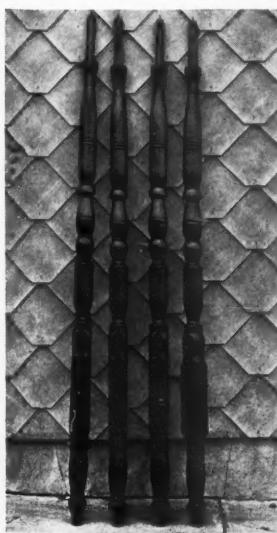
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Above: SAVERY HIGHBOY (c. 1760) MAHOGANY, IN ORIGINAL CONDITION.
Left: COMPLETE SET CURLY MAPLE BED POSTS, FINELY TURNED.
Right: EARLY AMERICAN SCROLL-TOP CORNER CUPBOARD, IN PINE.

Hepplewhite, and Queen Anne; a lot of Stands, tilt-top, etc.; Windsor Stools; 25 Chippendale Mirrors; 35 walnut Blanket Chests, some inlaid; 10 High-Post Beds; 15 oval-top Chair Tables; 15 Bench Tables; 20 Day Beds; 10 Settees; 15 dough trough Tables; 100 pieces, Victorian Armchairs and Sofas; 500 Bottles; 200 pieces of Pink Lustre; 75 pieces of sawtooth or pineapple Glass; 50 pieces of thumb print Glass; 50 pieces of bell-flower Glass; 100 Lamps; 35 pieces of painted Tinware; 25 decorated Trays; 200 Goblets; 25 pieces of Bennington Pottery; 200 pieces of Sandwich Glass; 400 Cup Plates, some very rare such as *Hound*, etc.; 50 pieces



(Continued on following pages)

PENNYPACKER'S SALE OF ANTIQUES, OCTOBER 3-6, 1928

of blue Glass; 75 Candlesticks, some singles; 75 pieces of Pottery; 40 pieces of Bohemian Glass; 200 pieces of pink Staffordshire China; 200 pieces of blue Staffordshire China; 75 pieces of Splatterware, some very rare; 40 pieces of Gaudy Dutch or Reilly ware; some very rare Currier & Ives prints, about 400 in all (western scenes, sporting prints, etc.); 75 Staffordshire

Figures, all sizes; 50 pieces of Plaster; 50 Lanterns; 100 Counterpanes and Coverlets, wool, appliquéd, and chintz (*one very rare in historical chintz*); 300 homespun linen Sheets; 50 homespun linen hand-worked Towels (*some very fine and rare*); 24 very nice birth and baptismal Certificates. And besides—thousands of pieces that have not been mentioned.



CUPBOARDS FULL OF STAFFORDSHIRE DISHES, POTTERY FIGURES, PRESSED GLASS, RARE STIEGEL GLASS, THREE-MOLD GLASS, GAUDY WARE, SPLATTERWARE, HISTORICAL STAFFORDSHIRE; CHINA OF LEEDS, BRISTOL, AND CHELSEA

Pictures can give but a faint idea of the richness and variety of the collection. The sale, I am certain, will justify a long journey on the part of every buyer of antiques, for it is a *bona fide* offering of the best, and I guarantee every piece to be genuine and as represented.

A. J. PENNYPACKER

The Date: October 3-6

PENNSBURG, PENNSYLVANIA

PENNPACKER'S SALE OF ANTIQUES, OCTOBER 3-6, 1928
*At PENNSBURG
 PENNSYLVANIA*



MAHOGANY INLAID DESK



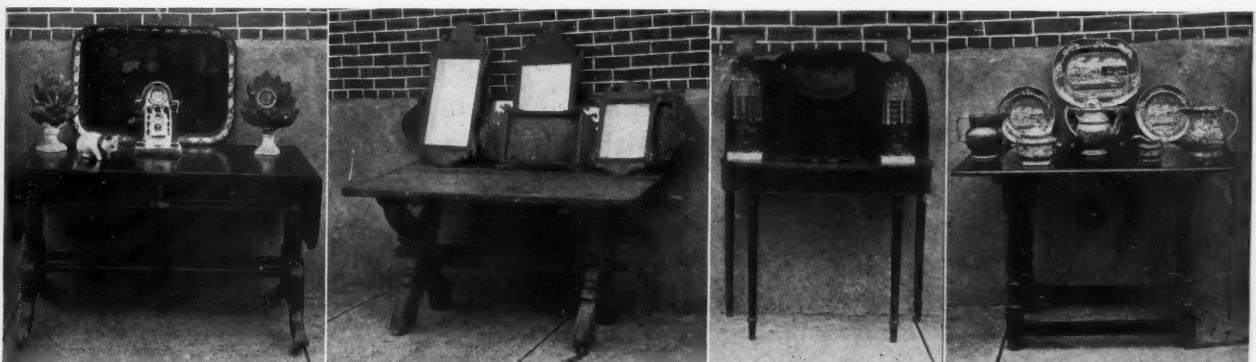
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ORIGINAL PAINTED CHESTS



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CHAIRS OF ALL TYPES FROM WINDSORS TO CHIPPENDALES :: WING CHAIRS :: ARM CHAIRS :: SIDE CHAIRS

The Great New Work on Furniture

REVISED STATEMENT

WALLACE NUTTING of Framingham has on hand, to appear in September, the most ambitious work on furniture ever attempted. It will comprise pictures and careful critical description of

5,000 Articles

It will cover the entire American period: Pilgrim, Dutch, Chippendale, Hepplewhite, Sheraton, and Empire, with an amazing wealth of detail and examples in endless variety. Twenty states and 500 collections will be represented. It has been necessary to enlarge this work to 1,536 pages to include all the articles. The first volume is now on the press, the second goes on September first.

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Two Volumes Octavo, 1,536 Pages

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been offered by anyone else hitherto.*

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Honestly, in spite of a pretty ponderous blowing of horns, there are not enough real, rare, and racy American Antiques still undiscovered, to warrant running an elaborate business devoted only to their discovery. Therefore, in order to fill up the intervals between Queen Anne Armchairs, I have bought this 254 acre farm, where idle hours may be employed in something more productive than trying to avoid the occasions when a dealer, in desperation, buys something not the best. In the farmhouse illustrated below, you will find nothing that has not passed through the fire of a knowledgeable antique dealer's conscience.



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THERE are many private collectors who become oversupplied with some things and undersupplied with others. For the convenience of such persons the *Clearing House* page in ANTIQUES has been established. It offers exceptional opportunity for purchase, sale or exchange of such things as small antique household articles of various kinds, books, prints, paintings, jewelry, and even certain types of service.

Thousands of collectors have used the *Clearing House* with great success. They have been able to buy what they wanted and to sell what they no longer wanted with a rapidity which has caused much favorable comment. Read the *Clearing House* in this issue. It shows more clearly than any words how widespread is its scope and use.

Rates for *Clearing House* advertisements are 15 cents per word; with a minimum charge of \$3.00 per insertion; payable when sending copy. Count each word; a number as one word, an address or key number as one word. Copy must be in by the twelfth of the month.

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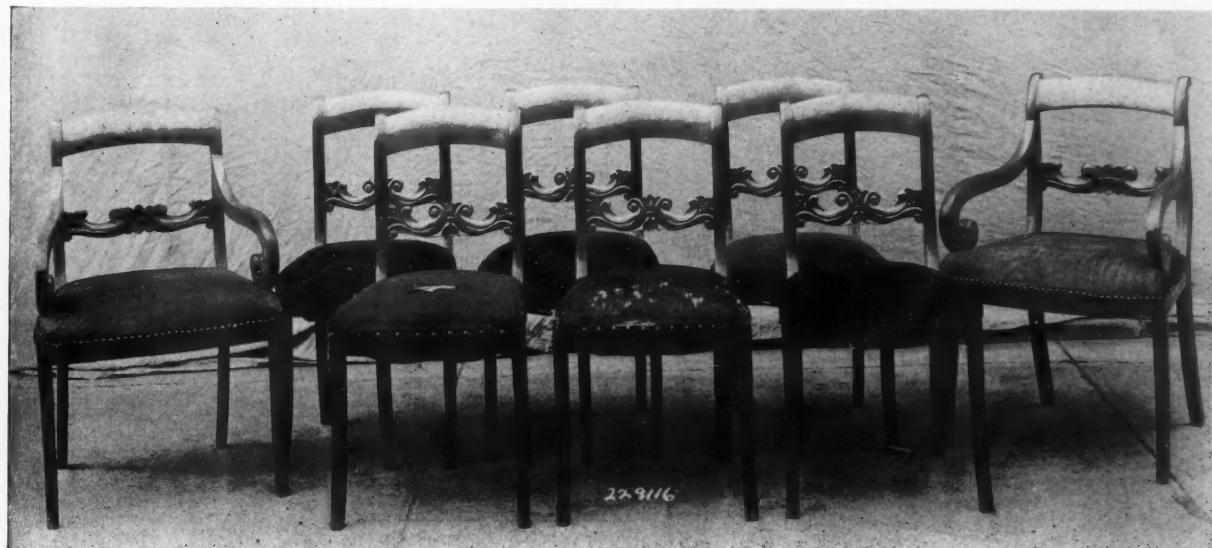
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A PEWTER FLAT-TOPPED TANKARD BY PETER YOUNG, 1748-1814, ALBANY, NEW YORK

Set of Six Side and Two Arm Sheraton Dining Chairs

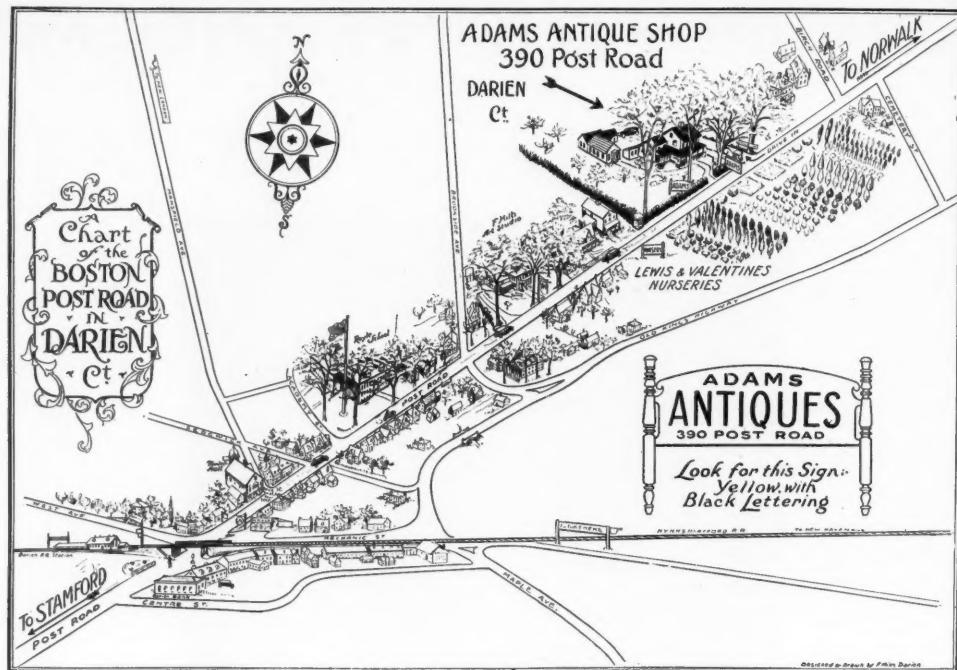
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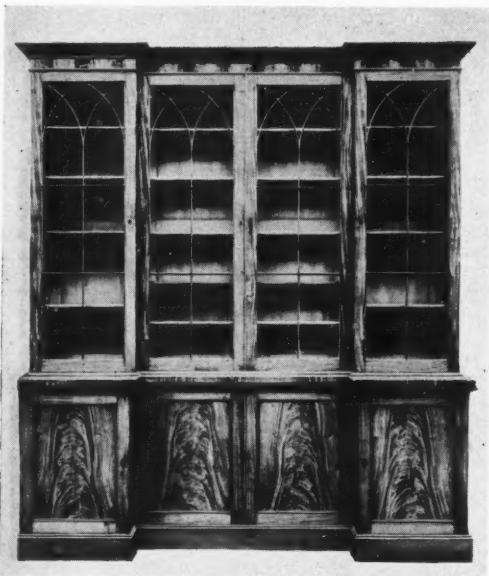
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ANTIQUES

*A Fair Profit Satisfies
My Customer and Me*

Member of the Antique and Decorative Arts League

OUR English floors are well filled this month with some really good mahogany and walnut furniture lately brought over by Mr. Ginsburg. Interesting Lowestoft and English china services and show pieces will attract those who collect and those who buy old things to use.

Booklet "A"
illustrating our six floors
on request

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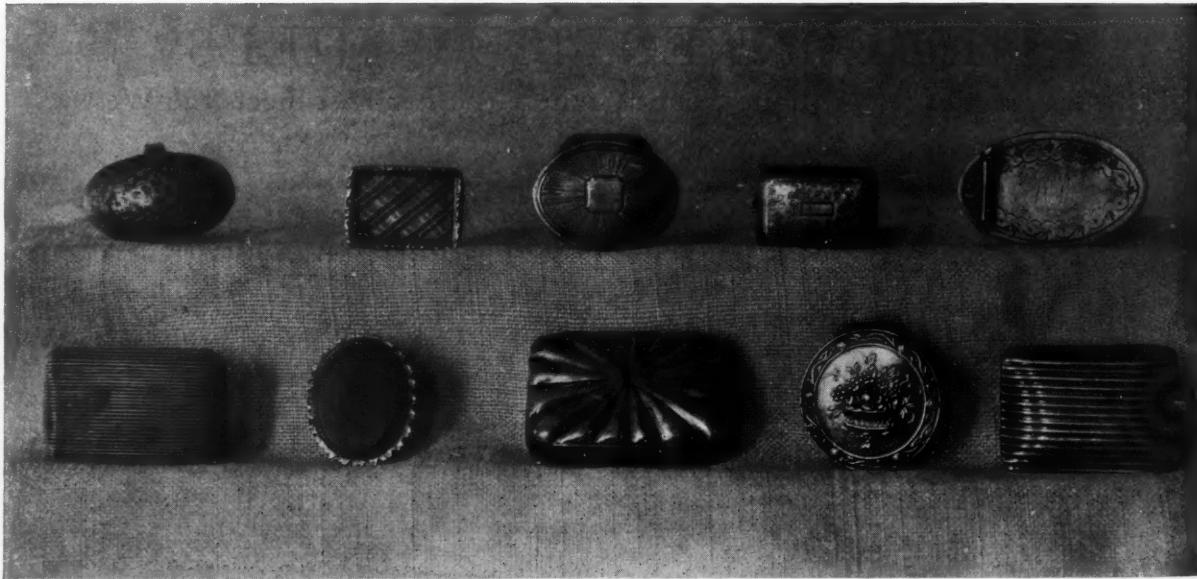
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ANTIQUES

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Published at 683 Atlantic Avenue, Boston
\$4.00 the year 50 cents the copy

HOMER EATON KEYES, Editor
ALICE VAN LEER CARRICK, Editorial Consultant

* * *

LAWRENCE E. SPIVAK, Business Manager
SIDNEY M. MILLS, New England Representative, Boston Office
Published by ANTIQUES, Incorporated
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PORTRAIT BY RALPH EARL
BUTTERFLY TABLE, UNIQUE ROCKER
(Very early)

PAINTINGS BY MASTERS

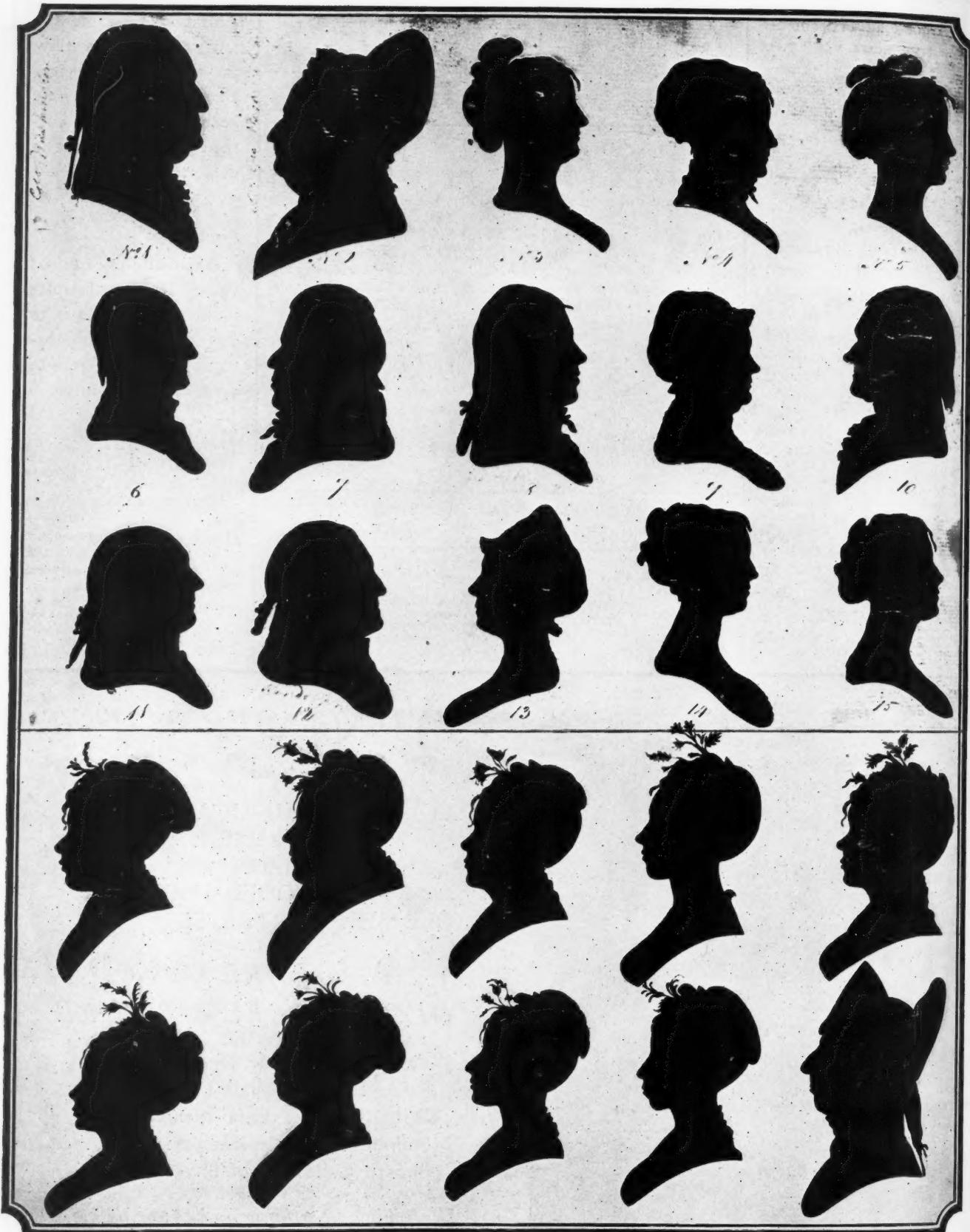
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ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND
INTEREST IN TIMES PAST & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEVISED BY THE FOREFATHERS

Volume XIV

SEPTEMBER, 1928

Number 3

The Editor's Attic

The Cover

PORCELAIN figures that may be classed specifically in the category of Chinese Lowestoft are rare; yet they are to be found, not only in public and private collections, but, occasionally, along the highways of trade. Any discussion of Chinese Lowestoft, therefore, which fails to make some mention of such figures must be, to that extent at any rate, incomplete.

The distinguishing feature of a Chinese Lowestoft figure — like that of the table wares and ornamental vessels which pass by a similar entitlement — will be, of course, the obvious combination of European design with Chinese technique. Such a combination is apparent in the statuette of a cavalier, executed in white porcelain, which graces this month's Cover of ANTIQUES.*

Two characteristics attest the earliness of this work: first, the cavalier's costume, which, in so far as may be judged, is of late seventeenth-century cut; second, the treatment, which, despite the Occidental nature of the subject, is essentially Chinese.

The modeler of this group can hardly have been indebted to any European pattern other than an actual Dutchman on horseback. In accordance with a common, though not universal, Eastern tradition, he has shown the head and torso of the rider in full face, the legs in profile.† Into the folds of the costume, further, he has introduced a stylized rhythm of line which is more in conformity with Chinese conceptions than with the more naturalistic European point of view.

The somewhat perturbed expression of the charger is undeniably humorous. Yet the group as a whole is exceptionally well poised, dignified, and impressive. As it stands some thirteen inches high and is in perfect condition — barring a few small fire cracks and the loss of one ribbon from the hat of the rider — it deserves rec-

*Traces of brownish enamel are discernible on the curling hair of the rider. The rest of the figure is devoid of color.

†The pose of this figure corresponds very closely to that of the Sassanian hunter figures which are common to Persian textiles of the fifth and sixth centuries, A.D., and which were borrowed by the Chinese.

ognition as an important as well as appealing specimen of the potter's art. Its making may, safely enough, be attributed to the town of Tê-hua in the Chinese province of Fukien, famous of old for its undecorated white porcelains — among them, small statuary versions of European types.

To such versions, R. L. Hobson, in his *Later Ceramic Wares of China*,* devotes several sentences, with special mention of "little figures of Dutch soldiers and civilians, made in the best quality of the ware." One of these latter is here illustrated in Figure 1. Like the cavalier, it is in white porcelain, though its tone verges on a creamy tint. Little more than six inches in height, it represents a seated Dutchman strumming on a lute, while a stolid youth, with a long-stemmed pipe in one hand, stands by enduringly at attention. The cocked hats which crown the heads of this pair indicate an eighteenth-century date for the group, and hence place it slightly later than the larger figure. In this piece some evidences of rough handling are observable. The group has been broken and mended, though no parts are missing.

In so far as the Attic is informed, the cavalier of the Cover has no exact counterpart, other than a single matching figure facing in the opposite direction. But a horseman of somewhat more recent date, who boasts an elaborate overlay of enameled colors on costume and accoutrement, will be found in the Musée Guimet in Paris. On the other hand, several groups similar to that of the musician and his nicotine-loving companion are discoverable in the Dresden Museum. A few others were recently sold at the dispersal of a private collection in Berlin.

To such early representations of actual European types may be added certain Chinese attempts to appeal to the religious susceptibilities of Dutch customers by means of porcelain figures of the Madonna and Child. The Chinese found it quite easy to translate the form of their own patroness of children, the goddess Quan Yin, into that of the Christian Virgin. But, in representing the latter,

*New York, 1925, p. 106.

they usually ensured identification by introducing the Christ Child, sometimes supporting a small cross and dangling a rosary.

Subsequently, as the eighteenth century advanced and the Oriental potters submitted more and more to the domination of European ideas and European models, the figures which were turned out for the Western market lost much of their pristine naïveté and charm, though, at the same time, they acquired a partly compensating gorgeousness from generous and often richly ornamental applications of colored enamels. As such pieces bear little or no resemblance to the products of Fukien, their modeling may, perhaps, be credited to the great manufacturing centre of Ching-tê Chén, where, during the eighteenth century, originated most of China's export porcelains. But their decoration was doubtless executed in Canton.

An example of these later figures will be found pictured in Figure 2, from the private collection of Francis Mallett of London. It may, quite well, have been copied almost directly from a Meissen statuette of the time of Frederick the Great. Similar, in general treatment, is another Chinese porcelain figure, that of a thick-waisted Dutch girl—derived probably from a Delft original—which is to be found among the collections of the Victoria and Albert Museum in London.

Such rather heavy-handed imitations as these last, which, on the one side, miss all the sparkling piquancy and spontaneity of their originals, and, on the other,

fail of any truly Oriental charm, are obviously not to be ranked with those earlier works which rejoice us with their constantly recurring evidences of shrewd native observation trammelled only by the limitations of a well-formulated national style. Yet they are not to be indiscriminately decried. They constitute important documents bearing on the study of international cross-currents in art; and, though their forms are sometimes unpleasing, their coloring, as already remarked, is usually excellent from the standpoint both of harmony and of technical manipulation.

In the category of Chinese Lowestoft figures, again, should probably be placed a pair of miniature prunus trees of white porcelain, standing in tiny jars whose pseudo-armorial decoration of blue and gold proclaims them to be of the final decade of the eighteenth century (Fig. 3).

This charming pair, designed perhaps to accentuate the invitingness of a tea table, belong to Mrs. Frank L. Hinckley of Providence, Rhode Island. Whether or not they are unique, the Attic is unable to state, though no other similar specimens have come to its attention.

While, as stated at the beginning of these notes, Chinese Lowestoft figures are rare, they are, nevertheless, far from unobtainable. For the encouragement of collectors, it may be observed that Mrs. Hinckley purchased her two prunus trees, not many years since, in New York City. The Dutch cavalier and the Fukien musician, both of which are now attached to the Attic, were obtained—the one

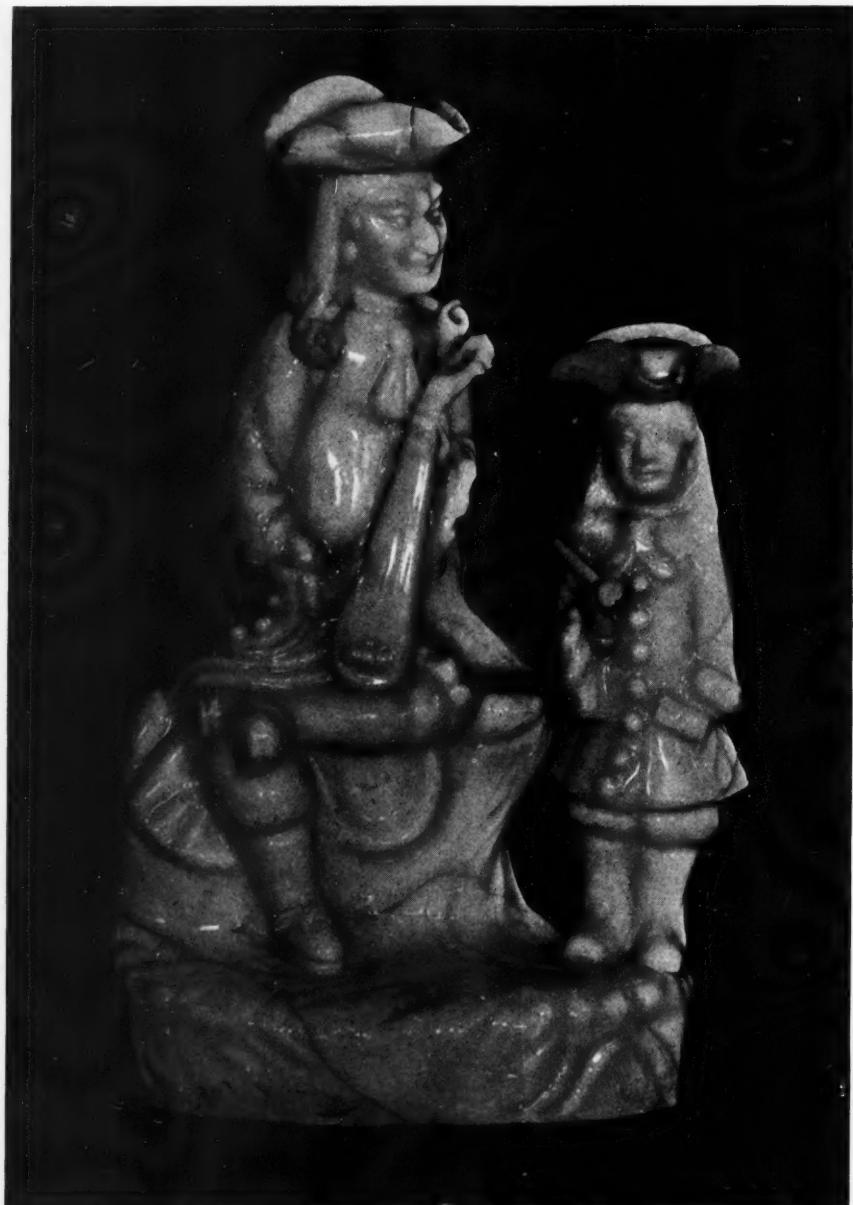


Fig. 1—CHINESE PORCELAIN GROUP (early eighteenth century)
Cream-white porcelain, representing two musically inclined Dutchmen. Probably made in the province of Fukien.

in London, the other in Munich—during the spring of the present year.

As a matter of fact, it is really harder to find any adequate body of published information concerning such figures than to unearth the pieces themselves. R. L. Hobson, as quoted above, allots a brief word to the subject, but provides no illustrations. The *Guide to Chinese Porcelains* of the Victoria and Albert Museum pictures the Dutch girl previously alluded to, but makes no serious attempt to relate her to other items in the same general class. Otherwise, the topic seems to have been considered unworthy of scholarly consideration.

Be that as it may, Chinese European-market porcelain, year by year, is winning increased esteem among collectors. It is reasonable to believe, therefore, that full appreciation of the statuettes wrought in this material waits only

on a wider knowledge of their existence and of their artistic and historical significance.

A Puzzle for Historians

FOR some few years, the photograph of an eighteenth-century French fan has lain unpublished in the files of the Attic—not, it may be said, because of any lack of editorial interest in the fragile object itself, but because every one of many efforts to discover the exact historical implications of its decoration and inscription has proved fruitless. Several erudite historians have valiantly tackled the enterprise of identifying Volalier, and have given it up as a bad job. In the hope that some member of the Attic circle with a bent for curious research may succeed where others have failed, the fan and its story are here offered for inspection (Fig. 4).



Fig. 2—CHINESE PORCELAIN FIGURE (third quarter eighteenth century)

Apparently a direct imitation of a European model, perhaps from Meissen. Comparison might also be made with a Sèvres biscuit statuette illustrated opposite page 112 of Auscher's *French Porcelain*.
Owned by Francis Mallett

The fan now belongs to Mrs. Arthur E. Folsom of Winchendon, Massachusetts, who received it by successive inheritance from her great-great-grandmother, Tabitha Foster, to whom, in turn, it had been presented as a souvenir of an uncle's trip to London. A very simple affair it is—printed on a paper leaf, or mount, which is supported by delicately painted ivory blades. In the centre of the mount a pictorial medallion represents a soldier in the act of assisting a



Fig. 3 (Left and right)—MINIATURE TREES IN JARDINIÈRES (c. 1790)

White porcelain trees; jardinières showing pseudo-armorial decoration in blue and gold.
Owned by Mrs. Frank L. Hinckley



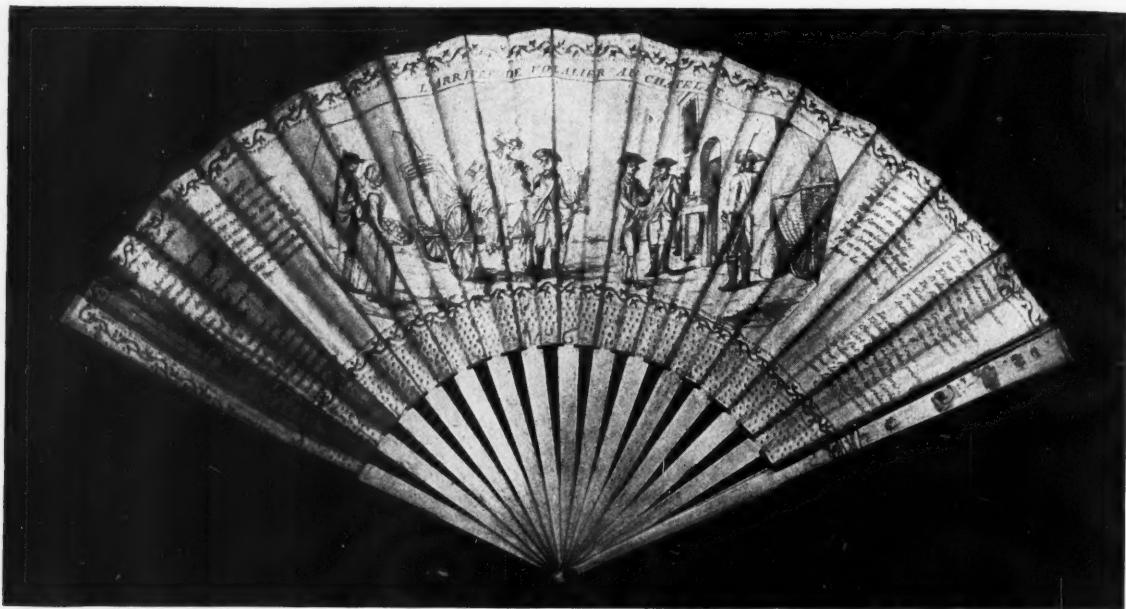


Fig. 4—*L'ARRIVÉE DE VOLALIER AU CHÂTELET* (French fan of the eighteenth century)

fashionably dressed young woman to descend from a carriage. Near by, a gentleman — apparently the fair one's touring companion — is quite evidently in military custody. At the left of the picture, the gaping populace is symbolized by two civilian figures. A legend, in French, above this scene identifies the latter as the arrival of Volalier at the Châtelet — the famous prison of the Revolution. The remaining paper space is devoted to a long poem, likewise in French, which recounts the misdeeds of Volalier and rejoices that he has at length been brought to justice.

Evidently Volalier was a bad lot, or, at any rate, an extremely unpopular character. A free translation of some of the things which the poem has to say about him, follows:

Volalier the renowned is in prison. Here all are repeating, "Ah! when shall we see him in the cart?" In our cabins you came to rob us of our oxen, our mules. . . . You stole boldly. . . . You, your mistress, your beautiful carriage and your riches . . . everything is at the prison. . . . Near Corbeil you were arrested. . . . Of the prisons of Meaux you forced the dungeons. But here you are watched to make you mount into the cart. . . . He was taken near Corbeil. . . . We shall see him mount into the cart.

It would seem only fair that a person with a record as unenviable as that achieved by Volalier — a record, furthermore, which, no doubt, was abruptly cut short by the knife of the guillotine — should be enshrined in some general history or in some dictionary of biography. But that frequent reward of evil deeds has not been vouchsafed the gentleman in question. One student, indeed, has suggested that the name Volalier is, in reality, a kind of sobriquet, slangily applied to cloak a more notable entitlement, perhaps that of King Louis himself, who, having sought escape under the disguise of a cook, might have been popularly dubbed "the chicken roaster" — a pun upon the word *volaille*. But the unfortunate French monarch was captured, not at Corbeil, but at Varennes; while with the dungeons of Meaux he had no encounter whatever. He is, therefore, placed *hors concours* among candidates for the fan's dedicatory

honors. Presentation of claims by other candidates is now in order. Documents may be filed — the sooner the better — with the Editor's Attic.

Apologies Due

THE ownership of two chairs — one appearing as Figure 5 on page 137 of the issue for February of this year, the other, as Figure 3 on page 299 in the issue for April — should have been credited to Mrs. Charles C. Haffner of Allenhurst, New Jersey, who very kindly supplied their photographs. *ANTIQUES* regrets that its acknowledgment of a courtesy should be thus belated.

Erratum: and a Bad One

A SERIOUS error, for which the Attic would like to blame the hot weather, occurs in an editorial comment on *The Sword of Kossuth* published in the August number. In the course of this comment, it was stated that the fifteen stars on the blade of the Polish patriot's gift from an American admirer imply a date of manufacture subsequent to 1796. This statement is contrary to fact. The year 1792, not 1796, marked the admission of the fifteenth state, Kentucky, into the Federal family. The latter date is that of the advent of state number sixteen, Tennessee.

Such being the case, if the message of the stars on the sword of Kossuth is to be relied upon, the vendor of the weapon must have been in business much earlier than has hitherto been surmised, and the weapon itself may possibly have belonged to Washington. The necessity for making so complete a change of front is somewhat humiliating. Nevertheless the Attic is grateful to Miss Ursula Lee Smith of Clarksville, Tennessee, for promptly pointing out its miscalculation and thus hastening a needful correction.

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Three Generations of Cabinetmakers

I. Matthew Egerton, 1739-1802

By W. M. HORNER, JR.*

A GOOD deal of speculation has arisen as to the authorship of a number of fine pieces of late eighteenth-century furniture which have been found in New York, New Jersey, and Pennsylvania, and which, in their design and workmanship, seem all to bear the mark of the same hand, working with veneers and inlays after the manner of Hepplewhite and Sheraton. There is, indeed, little doubt that one maker, perhaps with employees and apprentices, was busily engaged during a considerable period of years in fabricating much of this fine work; but who this craftsman was, or where his shop may have been, no one had dared surmise until, quite recently, the finding of several labeled pieces permitted comparisons enabling us to ascribe the work as a whole to a family of Egertons, who lived in New Brunswick during the latter half of the eighteenth century and the first third of the nineteenth.

For three generations, this family made innumerable exquisite secretaries, clock cases, bureaus, chests, bedsteads, tables, and other articles of household use and adornment. But there is no evidence to prove that they ever constructed chairs: no bills, inventories, or accounts mention such articles of furniture; nor have any chairs been located bearing an Egerton advertisement. There were regular chairmakers sufficient to supply any demand in this field. From a search of contemporary

sources, it appears that the flourishing town of New Brunswick had several such men. Campbell Dunham, for example, limited himself to Windsor chairs alone, while Richard Jacques was a "Spinning-wheel and Windsor Chair-maker." John Ryckman, however, "lately removed from New York," in 1793, was termed a "Cabinet and Chair-Maker." At all events, the allied trades prospered well in the busy community, and Willet Warne notified the local artisans that he had a variety of trade supplies for sale.

The historic associations of New Brunswick have never been fully discussed, although many celebrated Colonial and Revolutionary names are closely identified with the development of the town. Commencing with Thomas Lawrence, who received a deed in 1678, and Cornelius van Langenvelt, to whom other land was conveyed in 1681, the population of New Brunswick has been divided between folk of English and of Dutch descent.

Of the former, probably, were the Egertons, though

concerning the origins of this family little is known. Matthew Egerton, born about 1739, was a warden of Christ Church until 1785. Again, in 1790, his name appears on the vestry records, where it remained until his death. His wife, however, joined the Dutch house of worship, June 28, 1782. She was Catelyna (Catherine) Voorhees, born February 18, 1742, the daughter of Lucas (Luke) Voorhees or Van Voorhees, and Altje



Fig. I.—SECRETARY (late eighteenth century).
Bearing the label of Matthew Egerton of New Brunswick, New Jersey. What appears to be an upper drawer constitutes the drop front of a desk.
Owned by Herbert M. Waldron

Ryder. Matthew Egerton died May 3, 1802, leaving a widow, five children, and twelve grandchildren. He is described as having been a wealthy cabinetmaker on Burnet Street, near Schureman.

Not much has been recorded of this artisan's public or private life, although General William S. Stryker, in his *Official Register of the Officers and Men of New Jersey in the Revolutionary War*, lists him as a private from Middlesex County, in the State Militia. Undoubtedly he was an educated man, for he possessed a small collection of books at the time of his death, and his son Luke, born 1768, matriculated at Queen's College, now Rutgers, and received his A.M. degree in 1794.

Luke became a teacher, and seems never to have been interested in the family trade.

Matthew owned valuable property, and, on May 20, 1793, he sold to his son "Matthew Egerton Jun." a lot on Burnet Street, forty feet in width and one hundred and fifty-six feet in depth, for one hundred and twenty pounds currency. This parcel adjoined his own house and cabinet shop in Burnet Street, near the Raritan River.

Upon the senior's death in 1802, Catherine Egerton, his widow and executrix, with Abraham Schuyler and Staats Van Deusen, his executors, advertised:

For sale at public vendue, on Monday the 7th September next, at ten o'clock in the forenoon, at the house late the dwelling of Matthew Egerton, dec., complete set of cabinetmaker's tools of every description, and a large stock of excellent seasoned stuff, consisting of mahogany, cherry, black walnut, and bilsted boards and also some articles of valuable household furniture. . . . Also at 4 o'clock in the afternoon, six acres of land, lying in the vicinity of the city, and a valuable building lot adjoining the river, at the lower end of Burnet street, late the property of Matthew Egerton, dec.

The "articles of valuable household furniture" mentioned in the advertisement consisted of his "Book-case Desk containing a small collection of Books," valued at forty-five dollars; "Maple dining table," four dollars; "Cherry Breakfast table," worth the same amount; "Bilsted* Breakfast table," at two dollars; "looking glass," at three dollars and fifty cents; "large white pine chest," four dollars; "Gin case with 4 square bottles,"

*Bilsted is the wood of the sweet-gum tree. Ed.

fifty cents; Coffee Mill; six silver teaspoons; "I feather bed, bedstead and bedding," worth twenty-seven dollars; and a "cat-tail bed, bedstead and bedding." The tools included thirty-five molding planes, a tool chest, "4 shop benches with all the tools in (the) shop," and a grindstone, totaling fifty-seven dollars and a half. A cherry desk and a bilsted chest were among the unfinished articles in the workroom. The stock of woods was valued at one hundred dollars, excluding fourteen posts and a small pile of chestnut rails.

A typical labeled example of Matthew Egerton's cabinetmaking is here, for the first time, illustrated (Figs. 1 and 2). Its interior shows the degree of perfection which Egerton achieved in the use of both veneers and inlays. Within the cabinet of this piece the maker pasted his label, an oval medallion (Fig. 3), on which is printed this inscription: *Matthew Egerton, Cabinetmaker, in Burnet Street, New Brunswick, [N. J.]*.

The owner of this fine secretary is Herbert M. Waldron of New Brunswick, who purchased it some two years ago from the family of Judge William Rowland of Dayton, New Jersey. Nearly identical specimens are to be found in and around Princeton, Freehold, Trenton, Philadelphia, and elsewhere.* The tapering French feet, the oval inlay on the drawers, the stained inlaid eagle on the centre of the desk door, the advantageous use of deep mahogany grain, are all features encountered on other articles, which, though mostly unmarked, seem, almost certainly, to be the work of the same designer and manufacturer.

Matthew Egerton was employed over a period of years, creating, fabricating, and selling an inestimable amount of handsome, well constructed furniture, which, though it may have been originally labeled, is now to be identified only by its similarity to known Egerton pieces. Despite the fact that all attributions are, at best, but the result of comparison and judgment, it seems reasonable to offer the exceedingly fine mahogany clothespress, here first brought to public attention (Fig. 4), as an exam-

*It seems reasonable to attribute to Matthew Egerton the Hopkinson desk published in ANTIQUES for May, 1928. Ed.

ple of Egerton's work. This impressive piece has descended to Howard Townsend, of New York City, from the family of Colonel John Bayard, whose singular services rendered during the War of Independence are familiar to most readers. After being deprived of his estate in Cecil County, Maryland, because of his attachment to the patriotic cause, Colonel Bayard removed to New Brunswick, where, in 1787, he married, as his third wife, Johannah, sister of General Anthony Walton White, aide-de-camp to General Washington. There he built a handsome mansion which offered hospitality to many distinguished guests, including Alexander Hamilton and Judge John Patterson. In 1790, the Colonel was elected Mayor of the city, and, a few years later, was appointed President Judge of the Court of Common Pleas of Somerset County. Colonel Bayard died in New Brunswick, January 7, 1807.

For his fine home on

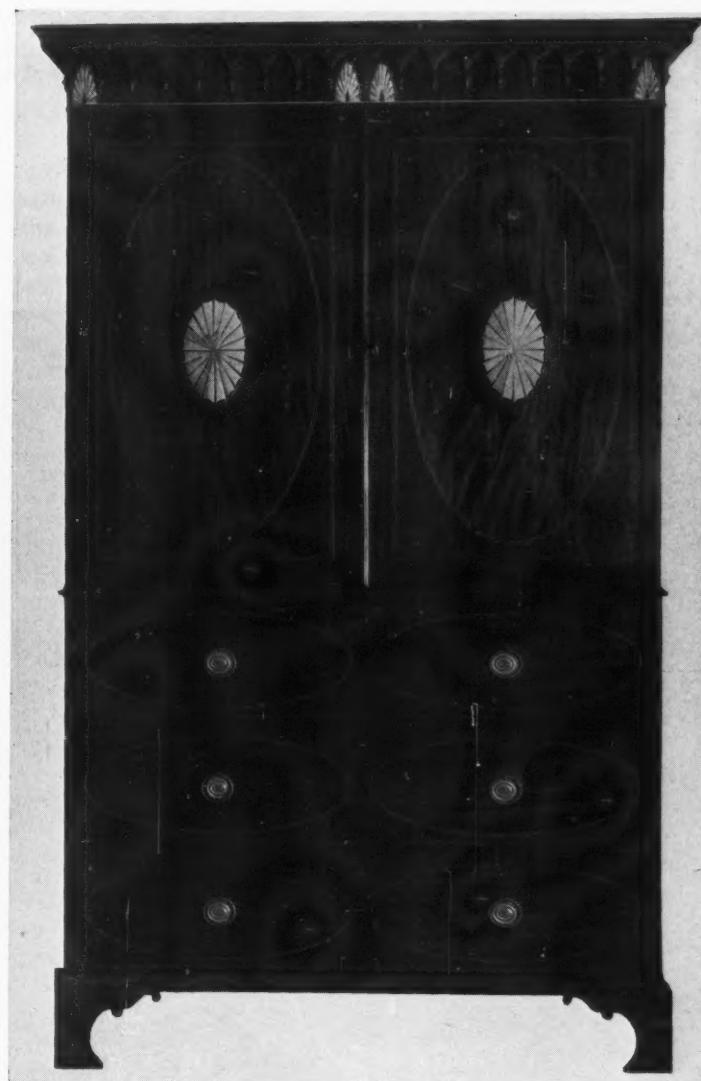


Fig. 4 — CLOTHESPRESS (late eighteenth century)
Attributed to Egerton.
Owned by Howard Townsend

(To be concluded)

Albany Street, now a part of the Lincoln Highway, he not improbably purchased some furniture from the Egertons. At all events, many details in the construction of the press here pictured suggest the art of Matthew Egerton at its best. The inlaid bands follow the general contour of the bracket feet, the lower drawers, and the doors. The usual oval decoration is also present, but, to create further contrast, there are double lines of satin-wood. All the woods used have been chosen with characteristic care. The Gothic cornice which crowns the piece is, however, of a type never before noted on a marked Egerton piece.

It is quite evident that Matthew Egerton expended much time and thought on the exteriors of sideboards, clocks, chests, and the like; but, doubtless, only where the remuneration warranted it, were interiors as well finished. Blocks appear to have been used invariably to strengthen essential joints.

More Light on the Betty Lamp

By G. A. R. GOYLE

WHILE I have rejected, as philologically untenable, the attempt to explain the derivation of *betty*, in *betty lamp*, as a "provincial corruption of the German word *besser*, meaning better,"* I could not but become thoughtful when I read Charles L. Woodside's statement.† This must be valued as a real tradition. Handed down to the third generation, it explains the word *betty* as coming from the word *better*. In addition to this information, I have since received a letter from Doctor H. Hommel, Librarian of the University of Würzburg, who has come to the same conclusion through the study of words kindred to *better* in Murray's *New English Dictionary*.

Doctor Hommel observes that the verb related to the comparative *better* is *beet* or *bete*. It is now obsolete and has survived only in dialect. Its meaning is to make better, to better, and also to *kindle fire*, to *sustain fire*. The substantively used present participle of this verb, also obsolete today, was *beeting*, the action of making good, and, also, the action of

making fire. Instead of the form *beeting* there occurs, in an old account of the year 1521,* the variant *bettyng*, in the sense of fuel or material for fire: "Item payd for viij li. of pyche for the bettyngs to the creases, viij d." This reference Doctor Hommel considers sufficient evidence to make it appear plausible that *betty lamp* is merely another expression for *grease lamp*, perhaps once used dialectically in old England and brought, by early settlers, to America, where it has survived to this day.

Referring to my previous suggestion† that *betty* is a corruption of the French word *petit* — analogous to *petty*, which, according to Murray's *New English Dictionary*, is the phonetic spelling, after French pronunciation, of *petit* — and that *betty lamp*, therefore, means little lamp, I wish to add the interesting information, which I have from an Italian physician of Bologna, that *betty lamps* are still in use in rural Italy, and are there called *lucignoli*, little lamps.

*Murray, Vol. I, p. 834.

†ANTIQUES, Vol. XII, p. 498.

The Profiles of William Bache

By ALICE VAN LEER CARRICK

If ever again I rail against the many letters that it is my lot to answer, may I forever lose my collector's luck! Because it was the chance of two little notes, written by his descendants, that led me on rather a winding road to the scrapbook of William Bache, one of my favorite American silhouettists. For years I had loved Bache's delicate, characteristic work, and had rejoiced in the cutting of a charming, unknown lady who graced my walls; but of the profilist himself I knew very little except that his first name was William, and that he had spent some time in Salem, where a number of his finest shades remain to delight us in the Essex Institute.

In her pleasant little book, *Wax Portraits and Silhouettes*, Ethel Stanwood Bolton writes, "Of Bache, little is known; on the silhouette of George Wythe of Virginia, cut in 1804 for Jefferson, Mr. Hart found his Christian name. He cut by mechanical means, and probably with the same kind of machine that Peale used. He marked his portraits with a stamp which reads *Bache's Patent*."

Any lover of old profiles, therefore, can understand my joy at visiting the artist's great-great-niece, Mrs. C. R. Converse of Elmira, New York; at hearing all about him (not just dry-as-dust facts, but real family history), and at turning the pages of this century-old treasure-trove of nearly two thousand shadow portraits; at finding not only the duplicate of Chancellor Wythe's bust, but the silhouettes of George and Martha Washington, of Mrs. Lawrence Lewis (Nelly Custis), Thomas Jefferson, Edmund Randolph, Jefferson's successor as Secretary of State under Washington, and of hundreds of other everyday people, less well-known, but equally well cut; all of them vivid and interesting. (See *Frontispiece*.)

Their maker, William Bache, was born December 22, 1771, at Bromsgrove, a small town in Worcestershire, England. At twenty-two years of age, he came to Philadelphia, where one of his older kinsmen, Richard Bache, who married Sally Franklin, was already settled. He seems to have established himself almost at once as a cutter of profiles, beginning his career in Philadelphia; then, as every proper profilist should, wandering further afield—first through the South, later to the West Indies. After his travels he returned again to Philadelphia, where, in 1811, he was married to Miss Anna Page. Soon afterwards, he and his wife went to visit an old friend of his, John Norris, who was, at that time, greatly interested in founding the town of Wellesboro.

Many inducements were being offered to emigrants, and, in 1812, Bache decided to cast in his lot with the other pioneers in Western Pennsylvania, then

very sparsely populated. He bought large tracts of land, and, as there were then no shops of any sort, he immediately built a "general store," and became one of the first merchants of the place. Everything, in those days, had to be bought in Philadelphia, a long and weary journey, and hauled overland by ox teams. Also, men, women, and children alike worked with their hands; there could be no idlers in a frontier town. Harvests were sown and reaped, houses and barns were "raised," by neighborly coöperation; and it was in this way that the accident happened that put an end to Bache's silhouette-cutting except for his own amusement. While he was helping a friend to chop a supply of fuel, a tree crashed down upon him, and his right arm had to be amputated. Luckily, however, he was not at all dependent upon



Fig. 1 — PROFILE PORTRAIT BY T. NIXON
Phebe Smith (1744-1819). Nixon was associated with Bache, in 1809-10.
Owned by Rhode Island Historical Society

profiles for a livelihood: he was a solid citizen; his business thrived apace, and, in 1822, Return Jonathan Meigs, then Postmaster-General, appointed William Bache postmaster of Wellesboro, an office which he held until his death in 1845.

In a local history, Josiah Emery, a Wellesboro schoolmaster, has left us some interesting personal facts about Bache. "When I came there Mr. William Bache was postmaster, and the office was kept in his dwelling, the tall log house standing where John N. Bache's house now stands. Mr. Bache was a man of strong common sense, well read, and with more than ordinary ability. He had a scientific and enquiring turn of mind, was a great lover of nature, and had a quick and appreciative sense of the ludicrous." Josiah Emery goes on, "He always preserved the character of a Christian, and, though manufacturing whiskey for others, he drank but little himself." Still, neither procedure was a matter of reproach a hundred years ago. In fact, especially on national holidays, if a man were overset, he would merely apologize to the company for his little mishap, and hope they would forgive him—adding he was sure the Lord would, "for He knew very well it was the Fourth of July." A human and sympathetic age!

I could add another virtue to Josiah Emery's long list: for a profilist Bache was modesty itself. Usually silhouette advertisements are headed by staring black busts, followed by appeals to the citizens, and general laudations of the cutters themselves, their tools, and all their works. I am glad to have it so; discovery and identification are thus facilitated. Bache, from his very reticence, is most difficult to discover, tangled, as his small notices are, in a printed maze of sarsenets and Harvard College lotteries, Muscovado sugar and lost moses-boats. One appeared in the *Salem Gazette*, September 16, 1808: "W. Bache returns his grateful acknowledgments to the Ladies and Gentlemen of Salem, for their liberal

encouragement he has received, and begs to inform those who yet intend to have their *Profiles* drawn, that he proposes leaving this place the ensuing week."

Two years later he returned to Salem, where, except for the scrapbook, most of his best work survives. Both the *Essex Register* and the *Salem Gazette* on July 10, 1810, printed the following notice:

PROFILE LIKENESSES

Mr. Bache has the honor to inform the Ladies and Gentlemen of Salem of his return to town, and respectfully offers to them his services in the line of his profession, at his room over Dr. Daniel Jenks' store. He invites their attention to a much improved style of

SHADED PROFILES

on a fine vellum paper; and begs leave to introduce his friend, Mr. Nixon, who colors profiles in miniature style, and warrants as good a likeness for two dollars as could be obtained for twenty.

It may be that this marks the beginning of Bache's more elaborated manner which we today so much admire—those engaging shades embellished with soft curls painted in India ink, and the high lights of ruffles and stocks touched in with Chinese white. A Connecticut advertisement of approximately the same date (Fig. 7) gives us the name of his patent machine; he may have borrowed it from St. Memin, who first popularized it in this country:

PROFILES

The subscribers respectfully inform the ladies and gentlemen of New-Haven, that they have taken a room for a short time at Mr. ELD's near the Church, in Church-Street; where they propose cutting, shading and painting PROFILE LIKENESSES in a new and elegant style. From their long experience, and great

success in business, and aided by an improved patent Physiognotrace, the subscribers feel confident of rendering general satisfaction to those who may favor them with their patronage.

W. BACHE,
T. NIXON.*

But was it the Hartford *American Mercury* that printed an earlier notice of Bache's work, before he joined partnership with Nixon? Tucked away in the scrapbook, Mrs. Converse found a little twisted-over note, written in a very flowing and feminine hand, which read, "Miss McBreedy

*Concerning the physiognotrace as an aid to portraiture, see ANTIQUES, Vol. IX, p. 147.



Fig. 2—PROFILE PORTRAIT BY T. NIXON
Captain Robert Rhodes (1741-1821).
Owned by Rhode Island Historical Society

having seen in the *Mercury* Mr. Bache's attendance upon Ladies for the purpose of cutting Profiles, requests he will attend her whither her servants will direct him." Oh, soft, forgotten phrases! Was Miss McBreedy as charming as her note, and did her pretty profile linger in William Bache's memory so pleasantly that he could not bear to throw her letter away?

It is the only one left, although the album yielded also a tantalizingly torn scrap of yellowed paper with these words written on it:



Fig. 3 — TWO HOLLOW-CUT SILHOUETTES BY BACHE

Subjects unknown. Both silhouettes have painted and shaded backgrounds. The man's costume, a decade earlier than the woman's, supports the author's contention that Bache employed the shaded background prior to 1809. Both silhouettes are stamped *Bache's Patent*.
Owned by the author

George Wa
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This must, I think, refer to the Bache silhouettes of General and Mrs. Washington, those first stately shadows in the scrapbook, leading, as they should, the long line of people dead and gone years ago: Nelly Custis, Mrs. Bushrod Washington, Chancellor Wythe, Randolph, Jefferson, and the rest. They could not all have been taken at the same time. We know, from Charles Henry Hart's investigations, that Wythe's profile was made in 1804; Nelly Custis's coiffure seems a trifle later than the modes of 1799, the year that she was married and that George Washington died; and, of course, his silhouette, if done from life, must have been cut then, or earlier, or not at all, since 1799 was the year when the whole country was plunged into deepest mourning for our first President.

But I am really trying to discover whether Bache could



Fig. 4 — PAINTED SILHOUETTE BY BACHE

Leverett Saltonstall (1783-1845), first mayor of Salem. Painted and shaded; stamped *Bache's Patent*.
Owned by the Essex Institute

have cut the bust of Washington that William Henry Brown used as the frontispiece of his *Portrait Gallery of Distinguished American Citizens*, and that I have borrowed for my book.* It is more like his work than like that of any other profilist; Vallée painted Washington's head in India ink; the Peale bust was cut in Philadelphia in 1794; but this was taken by machine at Alexandria, and Bache was known to have been in the South at that date. I quote Brown's own words:

The author would also observe that the "well-beloved" features, in the frontispiece, of the Father of his Country, is an exact copy of an original in his possession. The latter was presented to him under peculiar circumstances by one who was present when it was taken in 1798, and who received it from Washington's own hands. In this instance alone has the author varied from

the design to compose his work exclusively of originals. But the authenticity of the likeness, and the veneration that hallows the name of that glorious patriot, caused the author to precede the likenesses of the great and prominent in our own day, by the semblance of that "Godlike man"! I received it from an old lady whose son had been drowned, and of whom I took a likeness, after the body was found, which was so striking that it gave great satisfaction to the mother, who, in return, presented me with the profile of Washington. It was taken by a machine in Alexandria, on the General's visit to that city to deposit his vote at an election, and was given to her, then a girl, by the General's own hand, and has been highly prized by her, and never would be parted with but in return for the great favor I had done her in bringing to her mind the image of her dead son.

I do not maintain that this is definitely Bache's work, but I do insist that it displays a strong resemblance to his style, and indicates probability that it may have been cut by his machine.

Bache seems to have journeyed somewhat slowly through the South; indeed, travel could

**Shades of Our Ancestors*, a history of American silhouettes, shortly to be published.

not have been compassed after any other fashion in those far-away stagecoach, horseback days. He silhouetted Clairborne, afterwards Governor of Louisiana, and he must have remained for a long stay in that beautiful part of the world, judging from the number of Creole names that appear in his list. Some of them are quite charming: Margaritte Navarre (a queenly title!), Celestine Trudiau, Hilaire Courcelle, Manon Montagut. Later—I suppose this

means the West Indies—you observe a Spanish influence: Dr. Joaquin Alameda, Don Antonio Fernandez, and the Marquis de Castro Calvo, a high-nosed gentleman with a queue, not anywhere near so romantic looking as he sounds. Here, for the first time, I found myself dissatisfied with my adored William Bache; the costumes of that time and place were so interesting that I wish he had worked in whole length, recording more than the simple bust. He has left several examples of the exaggerated heads of *incroyables* with their sweeping hats—absurd late eighteenth-century Republican dandies who wore green coats and white waistcoats, and, in their amazing collars and huge cravats, fancied themselves the height of the English fashion. Oh, that I might have beheld their shadows strutting! Or the *merveilleuses*, their feminine counterparts, in muslin gowns slit long to show trim buskins, gowns so thin and flimsy that, as one captious critic grumbled, "in a single year, eighteen ladies caught fire, and eighteen thousand caught cold!" From the flowers sprigging their caps and headdresses I am convinced they would have shown neat ankles.



Fig. 5—TWO HOLLOW-CUT SILHOUETTES FROM BACHE'S SCRAPBOOK
Subjects unknown. The coiffures are elaborated on the white mat with India ink.
Owned by the author

take the Washington shade owned by Brown, he must, occasionally, at least, have worked after this fashion much earlier than 1809-10. I am the more persuaded of this, because, of the two heads he did of himself, the younger countenance is in this style; his profile as a middle-aged man is cut and pasted. Another new fact which his album reveals is that he cut in miniature; his silhouette sizes vary from the four-inch bust of Felix Gremaux, an elderly, pompous *incroyable*, to the profile of a pretty young woman which measures an inch and a quarter. But the average is about three inches. Some of these miniature profiles are numbered, but not named: there is nothing to reveal their identity, or to tell where they were taken.

It is his elaborated work, though, which is most attractive, and while Bache here usually expressed himself in the hollow-cut method, touching in the high lights of his background, he also painted his profiles and shaded them with delicate charm. His portrait of Leverett Saltonstall (Fig. 4), in the Essex Institute, offers a very fine example of work in this medium, and, unlike the other painted profiles



Fig. 6—PAINTED SILHOUETTE BY BACHE
Subject unknown. Painted and shaded; stamped Bache's Patent.
Owned by Glenn Tilley Morse

in the Institute collection, it is not signed, but is stamped with Bache's characteristic mark, a five-eighths-inch oval impression with *Bache* above, *Patent* below, rosettes in each corner, and three minute roses in the centre. The Saltonstall bust is painted on a white card, the hair so fine and shadowy as to suggest Miers' early work, and the details of lapel, stock, and buttons are indicated with an almost dusky-blue effect.

The other painted profiles are signed *Bache*; both are very attractive, the woman's head particularly so, with soft ringlets falling on her forehead, and the gossamer-fine adornment of a lace-ruffled muslin tucker.* The Connecticut Historical Society owns two of these painted shades, both signed; there are two more in possession of the Rhode Island Historical Society, but the one in the Glenn Tilley Morse collection (Fig. 6), like the Saltonstall portrait, is stamped. And, among the many painted profiles in Bache's scrapbook, there is a most unusual double head, of a man and his wife, painted, of course, in India ink, then shaded with Chinese white; while, never before seen in his profiles, there are brownish glints in the hair and on the man's coat. The costumes are of the full Empire period, and, although I do not consider this portrait the best of Bache's shadow-making, still it is sufficiently rare and desirable for me to feel a little pang in knowing it can never be mine.

But I solace myself with four admirable Bache's (Figs. 3 and 5), two of them given me directly from the album, and doubly valuable on that account. They are hollow-cut, and, since they are unbacked, I shall never know whether the artist meant to trim them with anything more than the India ink curls. I wonder if, in addition to his other human and lovable qualities, he had an eye for a pretty woman? I will not say that none of his subjects are plain, simply that most of them are very alluring. I have seen no sweeter profile than this young girl's head, with its tip-tilted nose and fringe of artless curls (Fig. 5, left). I think I shall set her against black velvet; its dusky softness would fall in becomingly with her gentle charms.

*On Dr. Barnard's hollow-cut profile in the Essex Institute collection is the signature *Bache*, plus the word *exec.*, the only instance I have seen of this.

Of course I should not have grieved if her background had been shaded by Bache with those delicate, filmy touches, which, in certain lights, show a decided tinge of blue. He is the only profilist who, working in the hollow-cut method, painted his paper backings, and expressed the details of dress with a skill at once fastidious and accurate. Doyle, Peale, and Williams, all occasionally added inked or penciled coiffures; sometimes unskillfully, again with real taste; William King kept his profiles severely black and unadorned; so did Everet Howard and

T. Banton, and a host of the lesser silhouettists. It remained for Bache to discover and employ this unique and delightful method, in which, apparently, he had no imitators.

Of T. Nixon I know very little beyond the fact that, in 1809-10, he was Bache's partner, and that his colored profiles in miniature style do not approach the artistry of his collaborator's work. Really, collaborator is a bad word to use; the styles of the two men are so dissimilar that it is impossible they should have joined forces for more than a studio companionship. Nixon couldn't have done Bache's profiles; Bache wouldn't have done Nixon's.

Nixon is a much rarer name than Bache. All of Nixon's profiles that I have had the opportunity of examining are well

colored, but woodeny; they have nothing of Bache's subtle grace and distinction. The ones I have chosen for illustration (Figs. 1 and 2) belong to the Rhode Island Historical Society, which, very fortunately, owns two others besides. There is a fifth at the American Antiquarian Society at Worcester, while Mr. Morse owns the sixth that I have seen. On the reverse side of the unframed profile at the Antiquarian Society appears the information that Nixon was a printer. I cannot substantiate this fact (I merely give it for what it is worth), but, as profilists always had their busy fingers in many pies, it is very likely true.

Mrs. Converse, Bache's niece and the owner of the scrapbook, knew nothing of Nixon or his work, or of his partnership with her uncle. His profiles do not assure me that he had a sense of humor, but I may be wrong; and, perhaps, some day another delver into the past will arise and tell us that T. Nixon shared not only Bache's studio, but his many personal virtues of common sense, ingenuity, a witty tongue, and "the character of a Christian."

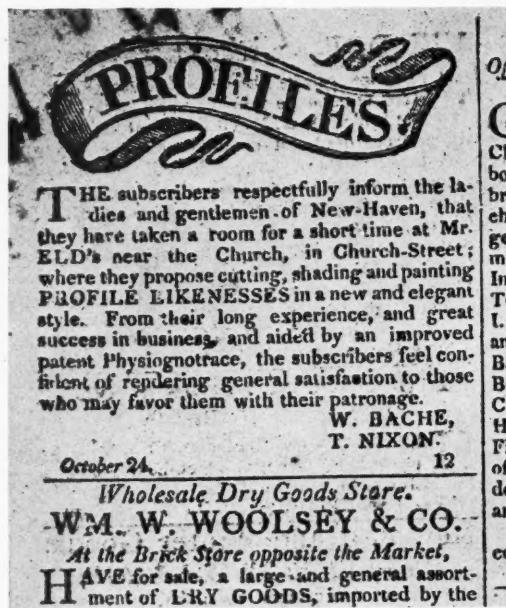


Fig. 7 — BACHE AND NIXON'S ADVERTISEMENT



PAINTED CHEST, PROBABLY TYROLESE (1785)
Owned by Leopold Seyffert

A Tyrolean Dower Chest

By CLAIRE CARLETON

THE Austrian peasant of the Tyrol, with his inborn taste for color, had opportunity to observe objects of decorative art in the castle of his lord, in the churches, and in the homes of well-to-do burghers. The village artisan, when he had finished his apprenticeship to woodcarver and cabinetmaker, went away on his *Wanderjahre*, and, later, brought back new ideas which he incorporated in his work. So the influence of Italian, Swiss, French, and German tendencies becomes apparent even in rustic peasant cabinet work.

In the simpler homes of the Tyrol, as well as of South Germany and Switzerland, virtually every article of furniture except chairs and tables was painted — bed, cradle, clock, armoire, and so on. The wood used was of a soft variety akin to pine, which lends itself admirably to the known forms of decoration — painted scenes of daily life, or flowers and birds in elemental colors.

The chest here pictured belongs in the collection of

Leopold Seyffert, the Chicago artist, and is a splendid example of Austrian peasant art. It is a dower chest, in which, no doubt, were kept the carefully embroidered treasures of a bride-to-be's trousseau such as even the humblest peasant girl prepares. The bride's and groom's initials, *A. F.* and *L. W.*, and the date 1785 are found painted in the panel below the lock. Within, a tray across one side was no doubt used for various small articles, and later, perhaps, served as a till. Partly decorated with floral motives in color and partly with a kind of chip carving, the chest stands on a base with six paneled supports.

After their first use as wedding-chests was over, such pieces served as storing places for household linens, curtains, and the like, and often formed the nucleus of a whole scheme of decoration for the new home, to which, on the wedding day, they were carried, with great ceremony, by the men of the bride's family.



Fig. 1—SOLID LUSTRE

This and succeeding illustrations are fully discussed in the text.

A Collection of Lustreware

By DANIEL CATTON RICH

Illustrations from the John Mason Clarke Collection

DOCTOR John Mason Clarke, the late Director of the New York State Museum at Albany, gathered together during his lifetime a notable collection of old lustreware. For over thirty years, Doctor Clarke, prominent as a geologist and author, spent his summers on the Gaspé Shore, in the Province of Quebec, and, in this region — which he was to make popular by his writings — he picked up most of the pieces which filled his cabinets. With few exceptions,

however, he confined his selection of lustre to the gold and copper varieties.

On a dark ground the tones of these lustres range from deep brown to yellow-gold. On light surfaces, they take on shades of brilliant gold-pink verging on metallic purple. Many different periods are represented in the Clarke collection, from the fine, early copper ware, with its thin walls and superior metallic glaze, to the late and somewhat gaudy stoneware with its raised, enameled



Fig. 2.—LUSTRE GOBLETS



Fig. 3—SPLOTCHED PINK LUSTRE

decoration. One division of the collection is made up of the splotched pink ware, too often lumped under the one term *Sunderland*. Other pink lustre includes several tea sets, two or three particularly fine jugs, and a piece or two of the rare pink resist on a deep cream ground. There are, likewise, goblets, teapots, and cups and saucers, in both gold and lavender tones. About five hundred pieces, in all, constitute the collection.

Of the early plain copper ware, Doctor Clarke possessed a remarkable example—a covered vase, illustrated in the centre of Figure 1. This piece, fifteen inches in height, is completely covered with a dense copper glaze, in color a dark, rich brown. It recalls the rare copper lustre busts and early figures in its fineness of modeling and in the general grace of its proportions.

Next to it stands a plate, one of six, invested with a glaze, slightly lighter in tone, but of the same even richness. The jug at the right is one of a pair, with fine strap handles, and unmarred copper surface. At the left, on the lower range, is a copper lustre porringer, light in weight and rare in design. The other pieces are more usual.

Goblets in lustre are uncommon, the silver probably more so than the copper. It has been suggested that, originally, these footed cups were used for chalices in the humbler churches—a use paralleling that of silver lustre tea sets among those families which could not afford plate. However this may be, the present collection offers some good examples. Those illustrated in Figure 2

are, for the most part, late, and show to what use the lustre potter turned his contrast of metal and applied colored designs. The splotched goblet and the silver one are both from pairs. The first shows a mixture of pink and copper tones, such as one associates with Wedgwood or his close imitators. The silver goblet is lustred inside with a fine gold to increase the illusion of metal. The first and third belong to the 1830 period, the fifth, with its naturalistic rose and ordinary yellow band, may be slightly later. It is interesting to mark the degeneration

of lustreware down the century in the treatment of the band alone. The earlier potter experimented to find many pleasing shades to accompany his coppery tones; while later the fine old apricots and greens gave way, almost completely, to two shades: a not un-

pleasing cobalt and a flat mustard yellow.

Several articles in splotched ware appear in Figure 3. Very often this dauby decoration, if well applied and used with a glaze sufficiently light in color, assumes a certain distinction. The most unusual piece illustrated in this figure is the covered Chinese type vase with sea horse handles. It is entirely covered with a black transfer design of waves and vines, and on one facet is reserved a Chinese landscape in transfer, touched with colored enamels. Though probably fairly late in the lustre scale, this piece is interesting as marking a rare use of the metallic sheen. Chinese designs, further, are most unusual in lustreware, though occasionally an oriental motif is encountered on a piece of resist silver.



Fig. 4—MINIATURE TEA SET IN SPLOTCHED ROSE TONES

The cow-creamer, one of a special collection herded together by Doctor Clarke, is fine in color. The main tone is a deep rose-purple, with brilliant gold spots appearing here and there. The mustard pot, the bowl, the salt-shaker, and salt cup display contours familiar in this type of ware.

What one hardly expects to find in the splotched lustre treatment is a tea set — particularly a child's tea set (Fig. 4). But there are two of these in the collection, much alike and both displaying shapes and coloring well adjusted to their small scale. The cups and saucers, which might almost have come from an after-dinner coffee set, are not so unusual as the creamer, sugar bowl, and teapot, the last in a shape familiar to the Staffordshire potters of the early nineteenth century. The tradition accompanying this set is to the effect that the outfit was brought from Nottingham, about the year 1830.

There has been much interest lately in the gaudily decorated jugs of Sunderland, carrying primitive verses and ship scenes. Doctor Clarke had a representative group of these pieces, which he cherished for their quaintness and naïveté rather than for their beauty. A few of these jugs are displayed in Figure 7. The central piece (*upper row*) is a duplicate of one in the Wright Sale, and is remarkable for the fact that, instead of being banded with metallic rose or gold, it is smeared with broad stripes of a yellowish lustre. To anyone at all familiar with the modern tea sets of Japanese manufacture, there is at once apparent a close connection between this decoration and the shiny surfaces of the ordinary Tokio ware. It is not the usual lustre of the period in England, but seems more akin to the Brianchon or bismuth lustre.

On one jug (*bottom row, centre*) a fine engraving entitled *The Great Australian Clipper Ship* is balanced by two other ship medallions. *The Iron Bridge over the Wear* is another familiar motif on these Sunderland pieces, and it occurs on three of the jugs illustrated. In the upper left-hand corner of the group illustrated, appears a strange piece, a mélange of a tribute to the coal trade, a new *View of the Wear*, *Neptune and Britannia*, and elaborate Masonic devices, colored with bright

enamels. The Masonic pitchers can hardly have been officially honored by the fraternity, for they offer but a garbled version of certain Masonic emblems and other mystical devices. The last jug, *Sailor's Farewell* (*lower row, left*), is invested with an unusually fine rose lustre.

A forerunner of the Sunderland type, and one of the best pieces in the collection, is the marked jug in Figure 5. On a surface of light apple green, two panels are reserved with engravings in black. On one is depicted the fight of *The Wasp and Reindeer*; on the other, *The Constitution's Escape from the British after a Chase of Sixty Hours*. Both of these engravings are marked *Bentley, Wear and Bourne, Engravers and Printers, Shelton, Staffordshire*. Any marked piece of lustre is so uncommon as to provoke comment. This one is to be valued for its beauty as well, for it belongs to that excellent small group of examples

in black transfer, issuing from Shelton, which make up a definite local series. Another marked specimen is the more usual Sewell jug in dabbled rose and raised decorations of *amorini* and grapes. This example is marked *Sewell, impressed*, which seems rarer than the label *Sewell & Donkin.**

Three other good pieces are shown in Figure 6. Doctor Clarke was fortunate in having a fine tea set in the *House* pattern, unusually good as to paste and decora-

tion. Two circumstances are holding this design in present ill repute: its hasty finish and its constant modern reproduction. The jugs here are original; the earlier is probably the one on the left. This decoration is of interest, for it keeps recurring in different and vari-

ously successful treatments on much of the cream-ground ware of the early nineteenth century. Bosanko, the English authority on lustreware, has called this distorted dwelling a "Lowestoft landscape." One might more accurately name it a "shorthand landscape." Two techniques are here apparent: a stippling and shading with lustre paint, and a reworking of the surface with a pointed stick.

*The potteries of this firm were established at Newcastle upon Tyne between 1780 and 1790, and continued operations into the succeeding century.



Fig. 5—MARKED JUG FROM SHELTON, STAFFORDSHIRE



Fig. 6—TWO LANDSCAPE JUGS. PORRINGER IN PINK AND GREEN



Fig. 7—SUNDERLAND JUGS

The porringer in the middle of the group, though carelessly painted, is rare in pink lustre. Its grape motive is a common one, particularly on the tea sets which one often associates erroneously with the factories at Leeds. In this case, green is added to the design, and the subject is cheerful in its contrast of color.

That Doctor Clarke was more than just an enthusiastic amateur in collecting this ware is shown by his pamphlet* on gold lustres which he privately printed in Albany in 1908. From observation and study, he had become convinced that the main metal employed in all these pieces was gold, and not copper. Desiring to prove his theory, he subjected a jug to the fumes of hydrofluoric acid and found that a thin film of gold was partly detached. From this and other experiments he was ready to say:†

The so-called "copper" and "bronze" lustres which were made by the Staffordshire potters in great quantity from 1790 to 1860, and which became widely diffused among early American and Canadian families, and the "pink," "rose," "ruby," "purple," "mottled," and "Sunderland" lustres are gold lustres.

Doctor Clarke was here striking at the very heart of the lustre problem. One whole side of the mystery might be disclosed if we could finally agree as to the metal which was used, on the one hand, to give a deep coppery tone to a red clay, and, on the other, to stain, with delicate rose tints, the white. It is noteworthy that William Burton, the prominent British ceramist, agrees with Doctor Clarke, and that W. Bosanko, the author of

Collecting Old Lustreware, would, on the contrary, make all this lustre the result of cupric chlorides.

The truth lies probably somewhere between the two views. In my possession is a mug, glazed on a deep red clay with a dead brown copper deposit; perhaps this is an example of wrong preparation of the wash, or an example of overfiring, but it is a tone often met with. Next to it are jugs of the same clay invested with a brilliant gold tone that must come from a gold glaze. This is not the time to discuss further the very important question of the methods and materials of lustre. I can only suggest that a careful study of contemporary books on china making may clear up the matter in part.

We have three important works bearing on lustre. The first two of these, *The Valuable Receipts of the Late Mr. Thomas Lakin** and Simeon Shaw's *The History of the Staffordshire Potteries* (1829),† have already received sufficient comment; but the third, also by Shaw, has been generally ignored. In *The Chemistry of Pottery* (1837),‡ Shaw amplifies his few scattered notes in the *History*, so as to include important receipts for china glazes. Mr. Bosanko can hardly disregard such evidence, drawn from practical and first-hand knowledge.

**The Valuable Receipts of the Late Mr. Thomas Lakin with Proper and Necessary Directions for their Preparation and Use in the Manufacture of Porcelain, Earthenware & Iron Stone China, together with the most Recent & Valuable Improvements in the Admired Art of Glass Staining and Painting*. Leeds. Printed for Mrs. Lakin, by Edward Baines, 1824.

†Reprint by *The Pottery Gazette*, 1900.

‡Reprint by *The Pottery Gazette*, 1900.

*John M. Clarke, *English Gold Lustres*, Albany, 1908.

†John M. Clarke, *English Gold Lustres*, Albany, 1908, p. 6.



Fig. 1—BRACE OF F. ZORGER PISTOLS (obverse)

On the Trail of a Gunsmith

By CHARLES D. COOK

THAT acquisition is not the sole pleasure and aim of the collector is particularly emphasized in my own case in connection with a brace of flintlock pistols, which, a dozen years ago, I obtained from Joe Kindig, Jr., of York, Pennsylvania. These pistols, which have all the earmarks of officers' pistols of the Revolutionary period, are of especially fine workmanship; and all the furniture is of solid silver, although without trace of hall marks (Figs. 1 and 2). In the English style of the period, the well-known English acorn finial ornament is shown in relief on the trigger guards, and the British lion's head on the butt plates.

The lock plate is of what might well be termed the old

Pennsylvania type, and bears the maker's name *F. ZORGER & LF.* The barrels are marked on top, near the breech, *YORK TOWN* (Fig. 3). The stocks are of nicely carved walnut, apparently American walnut. All in all, though I could find no reference to an American maker named Zorger, I felt, from the beginning, that the pieces were American made. Nevertheless, many connoisseurs, including one who might well be called the dean of American gun collectors, pronounced the pistols to be unquestionably of English manufacture.

For my own part, though I was not at all convinced by these unsupported assertions, I allowed the question to remain *in statu quo* until,



Fig. 2—F. ZORGER PISTOL
Detail of reverse, showing silver screw plate.



Fig. 3.—F. ZORGER PISTOL
Top of upper example in Figure 1.

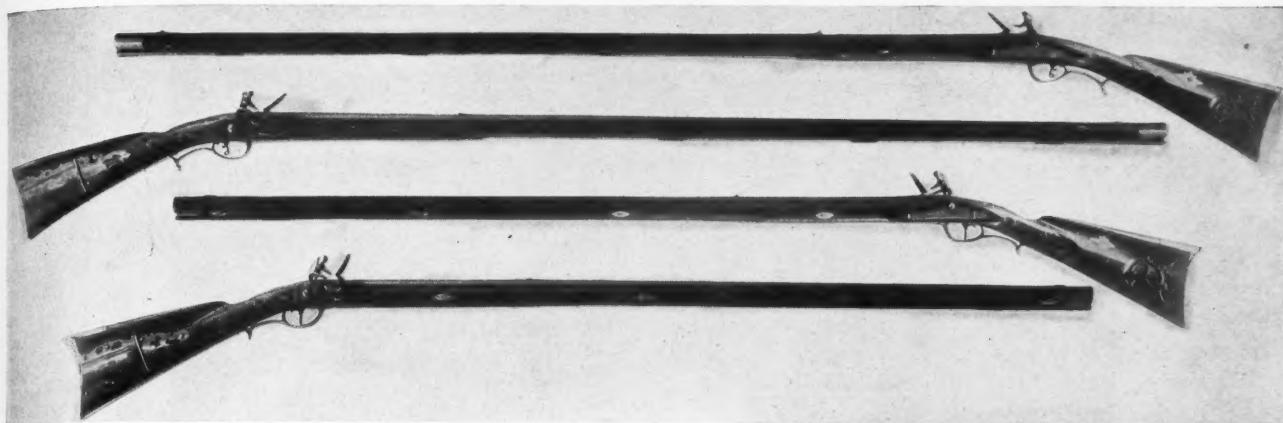


Fig. 4.—ZORGER KENTUCKY RIFLES
Above, two views of the G. Zorger rifle; below, two views of the rifle marked F. Zorger.

Fig. 5 (Right)—THE ZORGER MARKS
Upper one, that of G. Zorger; lower one, that of F. Zorger.



about six months ago, I obtained a rifle from York. This rifle (the lower specimen in *Fig. 4*) is a Kentucky-type weapon of the Revolutionary period, and has all the characteristics of a Pennsylvania piece. It is beautifully mounted with brass furniture, and has particularly fine relief carving on the stock, which is of curly maple. The calibre is a little over forty-five. Engraved on the barrel, near the breech, in script, appears the maker's name, *F. ZORGER* (see lower mark in *Fig. 5*).

A few months later I was fortunate enough to obtain another similar rifle, apparently of an earlier period, stocked with walnut, but with carving similar to that of the piece just described (upper specimen in *Fig. 4*). The barrel of this second rifle is octagonal for about eighteen inches, and round for the rest of its length — a form that is conceded to be, in general, earlier than the octagonal barrel of the F. Zorger rifle. This second rifle is marked, on the breech, *G. ZORGER* (*Fig. 5*, upper mark).

My interest in these Zorger rifles, having now reached the boiling point, soon culminated in action. I wrote to Mr. Kindig, from whom I had obtained the brace of pistols and the two rifles, and asked him where he had obtained them, and if the old name of York was York Town. He replied that he had obtained all the pieces in the vicinity of York, and that the old name of the place was, indeed, York Town.

Certain that the *YORK TOWN* of the pistols was York Town, Pennsylvania, and that I was now in reality on a hot scent, I again imposed on Mr. Kindig's good nature, and enlisted his assistance in my quest for definite data. He reported that a Frederick Zorger, who lived in Newberry, about ten miles from York, in York County, had left a will, which was probated June 7, 1815. The name of Zorger's wife was Elizabeth; the eight children of the couple were Peter, Matthias, Frederick, Michael, George, Elizabeth, Lydia, and Ann. No clue was found as to the testator's occupation.

I still persisted in my search, and Mr. Kindig obtained for me the services of George R. Prowell, who discovered that York was used, at various times during the American Revolution, as a prison camp, and that the militia of the place was often called out for guard duty. He then referred me to Volume II of the sixth series of *Pennsylvania Archives*, page 710, where Frederick Zorger is listed as on guard duty, March 17, 1778. In many instances, this list, after each soldier's name, notes, in parentheses,

his occupation. Fortunately for my quest, Frederick Zorger's occupation appears as that of "Tennant Gun Smith."

So, combined research has resulted in adding the name of a hitherto unknown American gunsmith to our roll of gunmakers. In conjunction with these notes I am reproducing examples of his work.

Mr. Kindig has called my attention to the fact that Zorger was in York County while the Continental Congress met at York, from Sept. 30, 1777, to June 28, 1778; and makes the following suggestion:

At that time the greatest men in America came to York — both military men and all the Congressmen. I feel sure that your pistols were made at that time for one of the Congressmen, or for one of our military leaders. They are almost too fine for a local citizen or farmer.

I feel that as a general rule the name on the lock means little in a Kentucky rifle, and for this reason: a large percentage of locks appear to have been imported — especially the later ones. You know the type lock plate I mean — usually engraved. I believe that all those marked *GOLCHER* are imported. Also I have seen late Henry's of the same type.

However, there is a typical Pennsylvania lock that I am quite sure was locally made, though nine out of ten of them are unmarked.

Your Zorger pistols have the Pennsylvania type locks on them. I like to see that round groove in back of the hammer and the rest of the plate perfectly plain, no engraving and usually a long narrow plate. If on a Kentucky rifle, such a plate is probably of Pennsylvania make. This type of plate is usually unmarked. However, when marked, I should consider the name (everything else checking up) to be the name of the maker.

While the main object of my hunt, the identification of the maker of the pistols and rifles, has been bagged, there still remain two minor by-problems about which, at present, I have only unsupported conjectures. One of these conjectures is that the letters *LF* after Zorger's name may stand for *Les Fils*, in which case the firm's name would have been F. Zorger and Sons, and the nationality French — either French Huguenot or French Swiss — instead of German as might appear at first thought. Of course *et fils* would be the usual form of the phrase in modern French, not *et les fils*; but the latter form was, without doubt, possible in 1776.

The other conjecture is that the G. Zorger of my second Zorger rifle may have been the father of Frederick Zorger, and that his name was George Zorger. A straw pointing in this direction is the fact that Frederick Zorger named one of his sons George.



NOTABLE EXAMPLES OF CURLY MAPLE FURNITURE

From the collection of Albert M. Read

I. Flat-Topped Highboy (c. 1720)

The earliest highboys had flat tops with a light molding beneath. They were usually supported on six turned legs connected by flat stretchers. This example, with its heavier cornice and its four cabriole Dutch legs, represents the next step in

highboy development, which occurred about 1720. The scrolled skirt indicates fond recollections of earlier types whose fronts boasted of four legs instead of two. An exceptional piece showing a careful matching of the grain from bottom to top.



NOTABLE EXAMPLES OF CURLY MAPLE FURNITURE

From the collection of Albert M. Read

II. Closed Pediment, Bonnet-Top Highboy (1725-1750)

In this we recognize another step in highboy development. The earlier horizontal cornice has been lifted in a sweeping architectural curve which leaves a spacious pediment above the top drawer. Such pediments are usually broken in the centre. A heart-shaped piercing such as here

occurs is extremely unusual, if not unique. The handsome scrolling of the apron constitutes an independent and logical decorative element indicative of the maker's complete freedom from reminiscences of earlier leg attachments. Originality is also apparent in the use of the sunburst motive.



NOTABLE EXAMPLES OF CURLY MAPLE FURNITURE

From the collection of Albert M. Read

III. Chest-on-Chest (c. 1740)

A massive and dignified example, with well marked grain on front and sides alike. The ogee bracket feet are a tribute to the Chippendale influence. The handles are contemporary. The hardware on the preceding pieces — or at any rate on the first highboy

of this series — appears slightly to postdate the pieces themselves — a not unusual occurrence, since hardware was not always obtainable concurrently with the completion of cabinet work. In some instances the application of hardware was delayed for years.



NOTABLE EXAMPLES OF CURLY MAPLE FURNITURE

From the collection of Albert M. Read

IV. Secretary on Dutch-Foot Frame (c. 1750)

The wood of this piece is exceptionally rich in its tortoise-shell grain, whose matching indicates great care on the part of the cabinetmaker. The date of an example such as this is hard to estimate. The

style of the desk itself would suggest a period anterior to 1750. The paneling of the cupboard doors, which is flat and not beveled, seems to point to a somewhat later time



Fig. 1 — PAUL AND VIRGINIA (c. 1795)

Toile de Jouy, designed by Huet and printed by Oberkampf. The astute observer will note a certain religiosity of sentiment in the scene of the two mothers and their babes, which is a Raphaelesque version of Saints Mary and Elizabeth with the infant Christ and John the Baptist.

Paul and Virginia

By ELIZABETH MERRELL

BERNARDIN DE SAINT-PIERRE was the first blatant harbinger of the Romantic movement. All that made Rousseau the father of Romanticism charmed and inspired Bernardin de Saint-Pierre, his pupil. Like Rousseau, he was personally impossible, conceited, discontented, nervous, an egomaniac, mushily sentimental about Nature, the birds, and the beasts. He was a Nature twaddleist.

To him, only Nature is good, and all Nature the manifestation of a benign providence. There is no disagreeable upheaval of the universe, such as cyclones or earthquakes, which may not be explained away as some particularly careful measure God takes for man's especial benefit. On the other hand, all the evil in the world is directly traceable to civilization.

He pretends to a certain science, which consists mostly of fitful observations colored by a mawkish philosophy. Why has a cow four teats when it seldom has two calves and generally but one? Bernardin de Saint-Pierre declares that the extra equipment is a special provision for nourishing the human race. Among other blessings of God, he calls our attention to the heaven-sent circumstance that the fleas and mosquitoes which pester

humankind always loom dark against our white skins, so that we are able the more easily to destroy them! Concerning the attitude of the Almighty toward the negro, in this respect, he is strangely silent.

Paul and Virginia, his most famous work, which is a tragic romance diluted with philosophy, was published in 1787. One can hardly recall this date without hearing echoes of the universal sobs which at once burst out and continued to ululate through several generations of adoring, tear-stained readers of this sad but beautiful tale. Throughout the years of the French Revolution and of the bombastic Empire, and well into the nineteenth century, the melancholy vociferations of grief continued unabated.

Paul and Virginia, be it known, are two children brought up on an isle, far, far removed from the baneful influences of civilization. Close to Nature's uncorrupted heart, they learn no false prejudices, they have no vain curiosity and harbor no hypocrisy. They are entirely virtuous and good. Society separates them. Virginia goes to visit an aunt in France, and, on her return voyage, drowns in a storm, while the horrified Paul looks on from the shore. And what a virtuous death it is!



Fig. 2—PAUL AND VIRGINIA (1800-1810)

Copperplate print showing indebtedness to various notable sources. The naked children appear to be derived from the painting of the infant Christ and St. John attributed to Leonardo.

Virginia drowns because she will not remove her dress (in the style of 1787) whose weight drags her down into the abyss to an untimely grave. And then, of course, Paul dies, and Paul's mother dies, and Virginia's mother dies, and we have a vast finale of grief with the closing of the book.

For years after this lachrymose tale appeared, children were named for its noble hero and its supernally pure heroine. De Saint-Pierre, himself, modestly named his son and daughter Paul and Virginia. The events of the story inevitably supplied inspiration to innumerable artists. It is significant that printed cotton materials, picturing the lives of Paul and

Fig. 3—PAUL AND VIRGINIA (1787-1790)
Perhaps a Toile de Nantes.
Owned by the Metropolitan Museum of Art

Virginia, began to appear almost from the first publishing of the book, and continued in a steady stream until 1830-1840. During all this time, there is hardly an interval of any great duration in which the romantic lovers fail to emerge on printed toiles. Their popularity was virtually continuous, from their first public introduction right up to the height of the Romantic movement.

A very early piece of toile, in rose on a white ground, offers several scenes from *Paul and Virginia* (Fig. 3). The trees and foliage are richly tropical in appearance. Palms, banana trees, and tall grasses here bend charmingly about a group who are bowed realisti-



Fig. 4—PAUL AND VIRGINIA (1810-1820)

Executed in picture-book style. The engraving is relatively coarse.

cally in the storm. The variety of foliage, the clarity and realism of the drawing, the dramatic quality of the scenes which the artist has chosen to present, are typical of many of the *toiles de Nantes* of the period. From the costumes of the personages, we may date this cloth about 1787-1790.

Just below the centre, at the left, Paul and Virginia may be seen running to shelter from the rain, with Virginia's skirt over their heads for protection. Beside them, to the left, two happy black natives, half naked, dance beneath an exotic tree. Below these designs appears a larger picture of Virginia (*centre*) with Paul behind her, begging a rich plantation owner (*left*) to pardon a fugitive slave, who kneels at the right. The white master is granting the request with a graceful gesture of his stick. In the background (*right*), two negroes discuss, we surmise, the goodness of these dear children, who are represented, throughout the *toile*, at the same stage of maturity, and with Paul in the same costume. Slightly below this, at the right, Paul has climbed a tree, trying to orient himself, while Virginia weeps below; for, after the good deed of the preceding picture, the poor dears have become lost. Just below this, to the right, two negroes—I imagine they are the same two who were impressed by Virginia's entreaties to the plantation owner—have rescued the children and are carrying Virginia home on an improvised seat.

Below this, again, in the centre, we have a most dramatic hullabaloo. Virginia and her mother are embracing, Paul and his mother are embracing. Between these two couples, the Governor urges Virginia and her mother to accept the aunt's invitation to visit France. At the left, an old man, the author, who is a neighbor, exhorts the good people to forget ambition and allow Virginia to remain at home. In the background, various animated ladies and gentlemen run about clasping their hands and gesturing sympathetically.

Below this, to the right, alas, the shipwreck! Virginia is barely discernible on the boat, raising a hand to heaven; while Paul, still dressed in his little striped suit, tries to leap horizontally into the sea to save his beloved, but is prevented by a threadlike rope about his shoulders, which is held, outside the picture, by the good neighbor and Domingue, the negro servant. Below this, to the left, the good neighbor and another man are bearing a very husky, but thoroughly drowned, Virginia. Two men are hauling in a rowboat, while a woman turns in horror from the sight of the shipwreck.

The *toile* in Figure 1, from the Musée des Arts Décoratifs, was printed by Oberkampf at Jouy, about 1795. The design is by J. B. Huet. This is really more in the spirit of *Bernardin de Saint-Pierre*. The scenes are less exaggeratedly dramatic, but more sentimental. The characters are all barefooted, in simple, free garments. Here, at the right, are the two mothers about to exchange babies, for the book tells us that each child was nursed by the two mothers. At their feet lies the faithful dog; at the left repose the two goats which provided the families with milk and cheese. Further to the left are Paul and Virginia, with Virginia's skirt over their heads in the rain.

Below this, Virginia, the girl, flees from the boy, Paul; for we learn, in detail, of the sufferings of the poor damsel when she first realizes that she loves Paul. To the right of this occurs the shipwreck; and, on the shore, Paul, a man, weeps over the body of Virginia, a woman. There she lies on the sand, "the pale violets of death," says *Bernardin de Saint-Pierre*, "mingled with the roses of purity on her cheeks."

Our next *toile* (Fig. 2) was printed between 1800 and 1810. It is a copperplate print in mauve. In the centre, at the bottom, Paul, as a child, watches over the sleeping Virginia. Above, they escape the rain, with Virginia's skirt over their heads. To the right, Virginia asks par-



Fig. 5 — PAUL AND VIRGINIA (c. 1830)

Evidently a late and inferior attempt to imitate the manner of Huet's designs. Compare the confused and muddy handling of detail with the exquisite precision and clarity of delineation in Figure 1.

don for the fugitive slave. Below, Paul and Virginia, dressed rather like the young Napoleon and Josephine, but barefooted, are borne along together by the accommodating blacks. At the top, to the left, the Governor, very like Napoleon, visits the family group — children, mothers, two slaves, and the dog, outside the cabin door. Below, the inevitable shipwreck, Virginia floating neatly in the water, with one arm outstretched — as the book tells us — and the other clasping to her bosom a little picture of St. Paul, the gift of her lover. On shore, at the left, Paul is restrained from leaping into the sea.

The next toile (Fig. 4) is different from the earlier ones. The scenes are presented in medallions, modifications of Directoire forms, on a striped background. There are three large medallions: the children with Virginia's skirt over their heads; Domingue finding them in the woods when they are lost; Paul, Domingue, and the neighbor, at Virginia's tomb. The three small medallions show the mothers exchanging babies, Paul and Virginia talking together, Paul and the neighbor beside Virginia's body on the shore. The date is 1810-1820.

The last toile (Fig. 5) is very inferior to the rest in printing. It hails from about 1830. Mauve designs

appear against a mauve diapered background. Here is the usual childhood episode in the rain; Virginia tying up her bleeding feet when the children are lost in the forest; the shipwreck, and the weeping over the fair corpse on shore. The novelty of this piece lies in the shipwreck scene, which is represented from the viewpoint of the ship, not of the shore. Heretofore we have seen only Paul trying to leap into the raging main. Now we discover Virginia turning a little disdainfully from the naked sailor who begs her to disrobe that he may save her.

This toile was printed at the height of the Romantic movement; and it is characteristic that, whereas we have hitherto been spared the details of the heroine's death, here we witness the manner of it and likewise behold the corpse. Chaste monument to Victorian prudery, Virginia chooses death in preference to immorality. By all the goddesses of flapperdom, how romantic! What his predecessors skimmed over as hopelessly absurd, this romantic artist has made the only original design in his toile. For the other drawings, except the one in which Virginia binds her bleeding feet, are but crude and servile copies of the older toiles.



Fig. 1 — THE "CLAYTON'S ASCENT" BANDBOX

The "Clayton's Ascent" Bandbox

By JULIA D. SOPHRONIA SNOW

BACK in 1835 the science of aéronautics, though in its infancy, was by no means of recent discovery. The French balloonists of the late eighteenth century, the Montgolfiers, de Rosier, and Blanchard — names immortalized by daring inventions — had paved the aérial way for our American fliers.*

In the larger cities throughout the East and South, ballooning was fast finding favor and becoming an almost daily occurrence. In spite of its many hazards, even women were willing to ascend heavenward with popular heroes of the air.† Nevertheless, adverse sentiment likewise soared high. Through the medium of the press, conservatives hurled their invectives against the sport as a "dangerous and presumptive business that ought to be STOPPED!" The less vehement antis — more truly prophetic than they realized — facetiously anticipated the "delivery of mail from Gibraltar to Boston in the year 1935 by the balloon *Lightning* in twelve hours and ten minutes." Little did they think that their ridicule would become actuality a century later!

Among the foremost of our early balloonists were Eugene Robertson,‡ Dr. James Mills, William Paullin, Lewis A. Lauriat, and C. F. Durant.§ But, of all names associated with the infancy of American aérostation, that of an Englishman, Richard Clayton, stands preëminent. He was acclaimed "prince among aéronauts." It is not, however, my present intention to trace the development of aérial navigation in this country, my sole concern with Richard Clayton being his activities in the realm of a popular sport commemorated on a contemporary paper-covered bandbox.

This venturesome young Englishman joined the westward movement of the early thirties, and eventually settled in Cincinnati, in 1834, to practice his trade of clock and watchmaking at the corner of Sycamore and Second Streets.|| At first balloon-

ing was apparently a recreation with Clayton, not a profession. But, by 1839, he had won such universal fame as a flier that, for a few years, the local Directory listed him both as aéronaut and watchmaker. In 1856, though still maintaining his jewelry shop in Cincinnati, he took up his residence in Ludlow, Kentucky, where he lived until 1860.

With Clayton's spectacular ascent from the Cincinnati Amphitheatre, April 8, 1835, his renown as an aviator was universally established. The details of his three hundred and fifty mile voyage into Munroe County, Virginia, where his balloon finally deposited him, were recorded in all their minutiae in the log of his trip despatched to newspapers the world over. This achievement gave Clayton the distinction of outdistancing all previous flights in this country or abroad.*

However, all of Clayton's driftings were not so triumphant. The following month, on May 13 — day of evil portent — the balloonist contemplated another flight from Cincinnati, with the Atlantic seaboard as his objective. But his aides released the guy ropes too soon and he was hoisted prematurely by a strong gust of wind, which buffeted him about at a horrifying rate of speed. He was finally left dangling on a house top, while his balloon billowed off through space.†

Undaunted by this disaster, the irrepressible balloonist scheduled, as a Fourth of July celebration, a second attempt to reach the East, and this time with a bag of mail! Although previous attempts had been made to deliver newspapers via balloons, this was practically the inception of our air postal transport service. And by the way, philatelists, here is a rare aérial postmark, the only one ever known to have been received from that bag! A letter dated July 8, endorsed by Richard Clayton in his balloon, subsequently stamped *Waverly, Ohio*, and eventually received by the editors of *The National Intelligencer*! Certainly this is a cover worthy your aspiration!‡

In our enthusiasm over this newly discovered postmark, we must not lose sight of Clayton in his excursion toward the East.

**Through the Air*, by John Wise.

†*Franklin Gazette*. "Dr. James Mills transported a lady and a cabinetmaker of Philadelphia in one of his recent ascents from that city." May 12, 1835.

‡*Through the Air and Franklin Gazette*.

§*American Magazine*. Vol. 1.

||*Cincinnati Directory*. 1834.

†*Franklin Herald*, May 5, 1835.

‡*Franklin Herald*, June 2, 1835. His balloon was found later on the banks of the Licking River, fifteen miles distant.

||*Franklin Herald*, July 21, 1835.

For a time, he was borne along serenely. But weather conditions soon became unfavorable; and, in rising to a higher altitude, he encountered freezing temperatures which caused his vessel to spring a leak and to careen downward into Pike County, after traversing only one hundred miles.*

The next notice we have of his further aerial adventures is contained in an account of his perilous descent near Lexington, Kentucky, September 8.† When he was picked up in Clarke County, fifteen miles distant from the scene of his ascension, his injuries resulting from the tremendous impact of landing were apparently too insignificant to chronicle. A charmed life! But his balloon was a tangle of ribbons.

Forthwith he constructed another, this time effecting such improvements as would ensure greater safety and increased capabilities in transportation. When *Star of the West* was finally demonstrated on Christmas Day down in New Orleans, newspapers were filled with details of its gigantic size and of the advantages of the recently discovered carburetted hydrogen used for inflation, but never a word about the distance traversed.‡

Following the close of the year 1836, we hear very little about Clayton. But that his interest in the science of aérostation persisted is evidenced by

a paragraph contained in *A System of Aéronautics*, written by John Wise in 1850, in which the author records a recent successful flight made by Clayton from Columbus, Ohio.

Following the account of this ascent from Columbus, we have no further record of exploits by Clayton. After 1859 his name disappears from the Cincinnati directories. What became of him? We are forced to conjecture either that the call to arms for the impending Civil War claimed our hero, or, perhaps, that during some daring but unrecorded flight

When he did high upward soar
Above the mountain heights and ocean's shore,
He plumed himself for immortality
While swift he rose up through immensity.§

THE BANDBOX

In the few noteworthy collections of bandboxes throughout the country, *Clayton's Ascent* has found honorable inclusion¶ although merely as a specimen featuring a reckless sport indulged by an early balloonist. It has also been relegated, unpedigreed, to dusty top shelves in museums. With Captain Hawthorne

**Franklin Herald*, July 28, 1835.

†*Franklin Herald*, September 8, 1835.

‡*Franklin Gazette*, November 3, 1835 and January 26, 1836.

§*Through the Air*. John Wise. Poem dedicated to the aéronaut by Miss S. S. Button. September 19, 1852.

¶*Pictorial Bandboxes*. Northend. International Studio, August, 1922. *Old Time Bandboxes*. Carleton. Illustrated bandbox with maker's label. Carleton. Century, March, 1910.

Gray's recent record-breaking ascent to an altitude of 41,000 feet and Lindbergh's epoch-making non-stop flight from New York to Paris, it is fitting that we show a little timely appreciation of the exploits of our pioneer in American aérostation, by bringing this bandbox to light, and removing from it the dust of past obscurity.

Figure 1 illustrates the box in question. It is among the more spacious of early bandboxes, with dimensions proportionate to the bulk of the quilted pumpkin hoods and calashes these containers accommodated. Unlike the boxes made in East Jaffrey by Hannah Davis, who tacked her pasteboard sides to thin wooden discs,* this bandbox is made entirely of cardboard, the top and sides being coarsely buttonholed to the rim and bottom with stout linen thread. A thin white paper, and not the ordinary printed sheet, lines the box. The outside is covered with a printed wallpaper similar in feeling and technique to that used by the concern of Putnam and Hoff of Hartford, Connecticut, in making their bonnet-boxes in the early thirties.† Whether *Clayton's Ascent* is a product of this partnership, we are unable to say, since there were other paper warehouses and bandbox makers quite universally located. On the other hand, it might have been

the work of some feminine economist who had gone to the nearest emporium to trade farm produce for two yards of the new balloon wallpaper, inasmuch as "elegant paper hangings of the latest fashion, suitable for decorating walls and bandboxes, could be obtained by the roll or yard" from almost any country store.

Close examination of this paper covering reveals four distinct processes that were necessary in depicting the subject. After the manufacturer had first prepared a canary yellow background as a canvas for his impressionistic efforts,‡ the design was then outlined in a thick magenta tint, and, when sufficiently dry, high lights were accented with a claylike white pigment. The final application of dense green splotches of foliage complete his pastoral picture.

Apart from commemorating a pioneer aéronaut — and incidentally dating our bandbox — the wallpaper covering possesses the deeper significance of preserving in pictorial form a record of the infancy of aerial navigation in America. While witnessing an ascension in Paris in 1782, Benjamin Franklin was heard to remark that "a balloon is like a new-born babe: no man can foretell what it may come to." Were he to return today, after the long interval of one hundred and fifty years of scientific progress, his quandary would find at least partial solution in the achievements of our twentieth-century airmen.

*Article in *The Boston Herald*, 1925.

†*Old Time Bandboxes*. Carleton. Illustrated bandbox with maker's label.

‡This same subject has been depicted on an ultramarine ground.

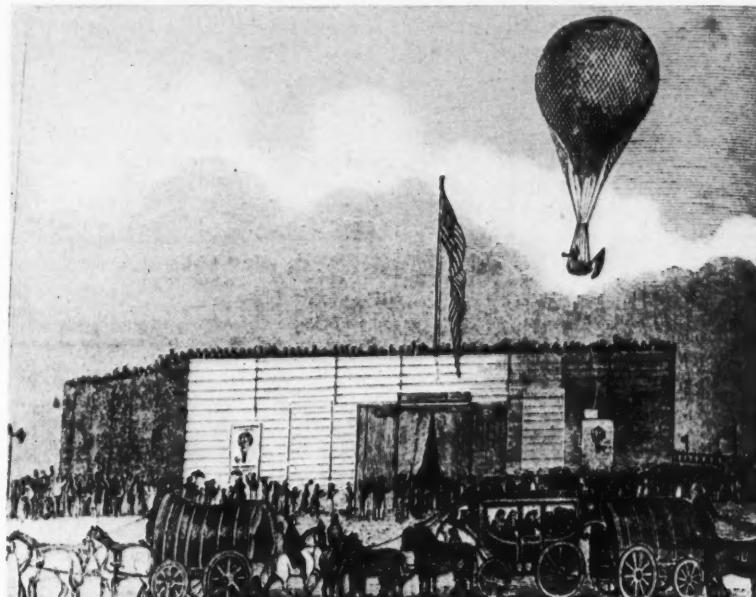


Fig. 2 — POPULAR REACTION TO A BALLOON ASCENSION IN THE EARLY 1830'S
From the *American Magazine*, Volume I, 1835.

Foreign Influences in American Glass

By GREGOR NORMAN HUMPHREYS

Note. — The author is indebted to the courtesy of the following individuals and institutions for the photographs used to illustrate this discussion: the Metropolitan Museum of Art, New York City, for Figures 1, centre and lower right; 2, right centre and extreme right; 4, right; 7, right centre and extreme right; the National Museum of Ireland, Dublin, for Figures 3, left; 4, above; George William Bierce, Cleveland, Ohio, for Figures 5, left and above; 8. From his own collection are Figures 1, centre left, centre right, lower left; 2, extreme left and left centre; 3, right; 6, extreme left and left centre.

EUROPEAN schools of design and technique in the glass-making craft were already firmly established when glass was first being made in America. Each country was expressing itself according to its temperament and its habits of life. The huge *Wilkommen* glasses, for example, are typically German, in answer to a national custom relative to the greeting of guests. The temperament of the English was well displayed in their fashioning of late seventeenth-century lead glass. Drawing often from the same sources (chiefly early Venetian) for inspiration, glassworkers of the various European nations nevertheless evolved objects quite dissimilar in style and workmanship.

DIVERSE NATIONALITIES OF AMERICAN GLASSWORKERS

It was emigrant workmen from established glasshouses of Europe and the British Isles who transplanted their craft in America. Naturally, each brought with him, in his blowpipe, as it were, the vernacular of his own country. To this primary circumstance may be traced the obviously cosmopolitan character of American glassware as a whole.

A summary of some of the earlier attempts at glassmaking in this country will give us some idea of the diversity of nationalities represented by the workmen here engaged:

- 1608 Jamestown, Va., Eight Poles and Germans
- 1620 Jamestown, Va., Italians
- 1654-55 New Amsterdam, Dutchmen
- 1739-80 Alloway, N. J. (Wistarberg), Imported Dutch workmen
- 1752-60 Braintree, Mass., German Protestants
- 1753-85 New Windsor, N. Y., Hollanders
- 1765-74 Manheim, Pa. (Stiegel), Experts from Bristol, England, Dutchmen, Germans, Irishmen, Italians
- 1771 Kensington, Pa., Englishmen, Dutchmen, Scotchmen
- c. 1795 Pittsburgh, Pa., Various factories employing: Irishmen, Englishmen, Frenchmen, Germans, Dutchmen

Six distinct schools of

glassmaking are represented in this list. Of each of these schools the characteristics were inevitably expressed in American glassware — sometimes in almost original purity, but often mingled with another. Thus we find the most literal reproductions of traditional European forms and methods, side by side with an unmistakable American hybrid. Glassworkers were of a roving habit, and their constant meeting and mingling tended constantly toward a fusion of ideas.

NETHERLAND INFLUENCE

One of the most clearly marked foreign influences in American glassware is that of the Netherlands style. Great numbers of our early glassworkers came from the present states of Holland and Flanders. They had developed, despite widespread contacts with the work of other countries (notably Germany), a style and technique much their own. They were especially proficient in the art of engraving.

In America, glass objects fluted vertically (Fig. 1, centre left), or spirally, were made after the Netherlands style. The American use of the sunken panel (Fig. 1, lower right), on drinking glasses and other hollow ware, appears to be another instance of borrowing from the same source. Glasses displaying these motifs are,

for some reason, usually termed *Stiegel*, but other factories of Stiegel's time, and later, produced such pieces.

Clear glass objects, rimmed with blue (Fig. 1, centre), appeared at this period and again in the nineteenth century. This detail, also, was derived from the Netherlanders, who had used it at Liège in the second quarter of the eighteenth century. Two well-known patterns favored by

engravers at the Stiegel factory, the tulip, and the basket of flowers (Fig. 1, centre right), are typically of the Netherlands.

A distinct Netherland-

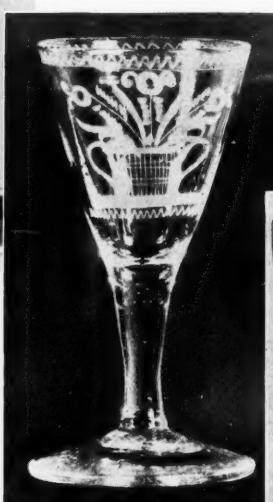
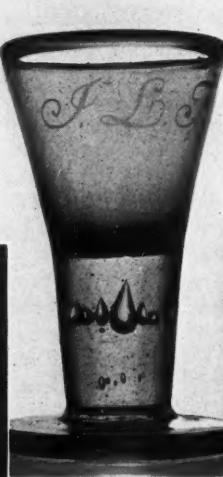


Fig. 1—FIVE AMERICAN AND FOREIGN TYPES (last half of the eighteenth century)
Displaying details borrowed directly from the Dutch: (centre left) fluted bowl, folded foot; (centre above) clear

glass, blue rim; (centre right) typical Dutch engraving much copied in America.
FOREIGN AND AMERICAN GLASS
(Lower left) English paneled goblet (Bristol?) in the Dutch taste; (lower right) American use of the same motif, style of Stiegel (1765-74).



Fig. 2 — AMERICAN INDEBTEDNESS TO ENGLISH PRECEDENT
(third quarter of the eighteenth century)

The glasses left centre and right centre are reticulated; (extreme left and left centre) English pieces; (right centre and extreme right) similar American glasses in the Stiegel manner.

ish flavor obtains, too, in a certain type of glass largely accredited, in the past, to Wistarberg, but now known to have been made at numerous other factories, even as late as the middle of the nineteenth century.* We refer to objects on which have been superimposed shaped decorations consisting of glass either in the same color as that of the body or, more rarely, in another color. The "lily pad" design is a familiar designation of this type. Ware of this sort had been made previously in the Netherlands. Similar American productions, however, are in no sense of secondary importance: in color they

are admirable, and they possess a charming naïveté of form and technique.

Glass of the Wistarberg and South Jersey type felt also a direct Venetian influence. Among examples of this glass are to be found scent bottles in pure Venetian manner. Again, we perceive the style of Venice in a detail of frequent use: the thin spiral thread of glass with which the necks of jugs or bowls, and the collars of bottles, were decorated.

*For significant data on glass of this type, see ANTIQUES, Vol. X, p. 274, *Wistarberg and South Jersey Glass*, by George S. McKearin.

The Netherlandish influence, it may be observed, was felt until comparatively late in our glassmaking history. Many of our South Jersey type pieces, probably a majority, are nineteenth-century products, though in an eighteenth-century style. The tendency to preserve a given style through a long period is characteristic of the early American glasshouses.

GERMAN INFLUENCE

Somewhat akin in feeling to Netherlandish types, German glassware was frequently imitated in America. The forms and proportions of objects often betray the German imprint. Stolidity of silhouette, and occasional floridity of decoration (as in enamels, on an object otherwise severe), are frequently the sign of German derivation.

The German influence upon American glassware is most strongly apparent in enameled pieces. American glassware, however, did not assume those monumental forms wrought in Germany by the Germans, of which highly decorative examples may be studied in the Metropolitan and Pennsylvania Museums.



Fig. 3 — IRISH PROTOTYPE; AMERICAN IMITATION (first third of the nineteenth century)
(Left) Irish cut decanter; (right) contact-molded decanter, presumably American.



The British Museum displays a German enameled tumbler, of the seventeenth century, in the more domestic manner employed at the American factories.* It bears a hunting scene, multi-colored, closely related in character to American pieces made over a century later. A number of American pieces of this sort, almost literal translations, are illustrated by Hunter (*Stiegel Glass*). With the notable exception of nineteenth-century cut glass, such pieces probably offer the most striking example of the direct influence of foreign work upon the form and decoration of early American glass.

SPANISH INFLUENCE

To a lesser extent the Spanish taste is felt. Spanish enameling, though excellent, was of a different character, and we but seldom recognize its resemblance to American enameled wares (as in our comparatively late enamel-decorated and fluted mugs). Quantities of Spanish glassware, however, were exported to Mexico and to this country. Its influence is most noticeable in one instance: the typical Stiegel flip glasses of flaring shape, with sunken panels on the lower part of the body and with geometric or floral engraved borders above, may be almost exactly matched in Spanish prototypes.†

ENGLISH INFLUENCE

In American glass are likewise discoverable evidences of what Hunter, in speaking of Stiegel glass, refers to as the "Bristol tradition" (Fig. 2, right centre and extreme right). Stiegel, as noted in the foregoing list of American factories, imported specialists from Bristol, England, who introduced the style of that glassmaking centre into the works at Manheim. Most of the English influence on American ware, other than the later cut glass, resulted in close approximations of the Bristol style. It is perhaps significant that this style has certain points in common with that of the Netherlands.

Traceable in large part to Bristol is the American sapphire blue glass, which well stands comparison as to color with any foreign metal. An advertisement in a recent issue of an English collectors' magazine pictures over a dozen pieces of colored glass — variously spiral-ribbed, vertically fluted, plain, enameled, and colored-edged — almost any one of which, were the group not clearly titled *Bristol*, would be instantly accepted by the average American collector as American glass, if not (and rashly) Stiegel.

The influence of Bristol and Nailsea is further apparent in the sworled glass produced in America for over a hundred years, until the post-Civil War period. Here, as well as in England, this treatment was used in the decoration of jugs, bottles, bowls, large hollow balls (used as jug and bowl covers), and so on. Clear glass might be streaked with serpentine lines, or swirls, of opaque

*Illustrated in *Glass*, by Edward Dillon.

†See *ANTIQUES*, Vol. IX, page 143.

white, or colors; or the swirling might appear in colors on opaque white. The color was not applied, but was part of the actual composition of the metal, deriving probably from the early Venetian practice of using bands of opaque color (*filigree glass*) in the body of the glass.

ENGLISH-IRISH INFLUENCE

American collectors are very generally familiar with our contact-molded glass, produced by subjecting blown glass to the pressure of a patterned mold, usually in three sections (hence the alternate name, "three section mold glass").* This, clearly, is but the molded expression of the cut technique in which English and Irish factories were producing like patterns in the early nineteenth century.

Figure 3 shows the relationship. It illustrates the best known pattern, called, in the contact-molded wares, "quilted and ribbed," and, in the cut wares, "plain diamonds with fluting." Our contact-molded "daisy-in-the-square" and "sunburst," which are but variations in the same manner, also have an original model in Irish cut glass (Fig. 4).

It is not so well known, however, that contact-molded glass of this type was by no means exclusively an American product, but was made also by glassworkers in England and Ireland. M. S. Dudley Westropp illustrates a few such pieces of Irish make.†

FRENCH INFLUENCE

In another variation of the contact-molded group, ornately patterned, we meet French influence.‡ The manufacture, in America, of almost all glass of this type (contact-molded, that is) covers roughly the first half of the nineteenth century; and it was not until that time that American glass felt the French influence to any appreciable extent. In Figure 5 an American molded jug of pronounced Empire type is bracketed with a French candlestick of about

the same period. The candlestick has a decided greenish tone in the metal, whereas the jug is of clearer crystal-like fabric; but, in so far as design and technique are concerned, the two might well have been made at the same place and time.

Most strongly is the French influence apparent in American glass of the Sandwich type,§ that lacelike pressed ware now known indiscriminately as "Sandwich," though made by numer-

*For illustrations of this type, see *ANTIQUES*, Vol. VI, page 78, *Three Mold Glass*, by Helen A. McKearin.

†M. S. Dudley Westropp, *Irish Glass*; Plate XXXVII.

‡To these often somewhat flamboyant patterns the term Baroque has been applied. This, however, seems to be a misnomer, since in date and in style such patterns really belong in the Empire and post-Empire periods. In factory glass after 1840, we of course find reflections of the Louis XV revival, which infected all forms of decorative art.

§See *ANTIQUES*, Vol. VII, page 245.



Fig. 4 — IRISH AND AMERICAN GLASS (first third of the nineteenth century)
The American "daisy-in-the-square" decanter (right), and similar "sunburst panel" pieces, derive from such Irish examples as the cut butter-bowl (above) with large cut diamonds and sunburst on diagonal panel in square.



ous other glasshouses. For this glass, which has a charm of a sort not too closely associated with good taste, the Sandwich factory is best known. The earlier blown and molded productions of the establishment have, unfortunately, received too little notice.

Later in its history, the Sandwich factory (and others engaged in the manufacture of similar ware) turned to Bohemian prototypes, undercut through colored overlays, in what is usually termed cameo style. At the same time, English and Irish cut glass was extensively copied by the cheap pressed method. Figure 8 is in the manner of much ware produced at that time, poorly mimicking the cut technique.

IRISH INFLUENCE

It is a curious fact that, though cut glass was being made in quantities by the English and the Irish, after, roughly, the middle of the eighteenth century, and though literally tons of this glass were shipped to America in the years following,* no great quantity of cut glass seems to have been made in this country much before the second quarter of the nineteenth century.

However, from that time on, American glassworkers more than made up for their previous delay. Pittsburg factories, and there were many at the time, produced such pieces as that of Figure 6, *left centre*, whose cutting may well be compared with the true Irish cutting shown beside it (Fig. 6, *extreme left*). The latter wine-glass was recently purchased from a set of table glassware originally ordered from Waterford by General George H. Thomas. American factories repeated the Irish manner, also, in their use of cut and molded glass in combination. The foot of an object, for instance, might be left roughly molded, or cast, while the surface of the bowl and stem were entirely cut and polished. "Cast," "molded," and "pressed" glass, it must be remembered, are not one and the same thing.† The American cut glass was often

exceedingly well done; and, when it closely follows Irish cuttings, only keen perception will distinguish the domestic from the foreign article.

CONCLUSION

The development of glassworking after about 1810 became more a matter of industry than of craft. Contact-molded and South Jersey-type glass are an exception, being a curious survival of the eighteenth-century manner rather than a typical nineteenth-century product. Some of the better cut glass, too, is commendable, as just stated. But the coarsely cut, the carelessly engraved, or the monstrously-designed pressed wares, whose name is legion, cannot address themselves to the attention of the serious collector. "Influences" felt in our later glassware are too often other than Classic.

A truly American vernacular, however, may be found in the earlier hybrids to which we have previously referred. Mixed types they are; but, under the integrating touch of the skilled glassworker, they become something more than any

Fig. 5 — FRENCH AND AMERICAN EMPIRE
(first quarter of the nineteenth century)
The character and technique of the French candlestick (left) are clearly echoed in the American contact-molded jug (above).

one of the several types they represent. Drawing freely from the English, the German, or the Dutch, to suit his fancy, the American glassworker welded his motifs together into a whole completely his own. It is this originality, brought to bear against the varied background of the craft of the period, which produced our early American glass.

In Figure 7 are pictured two glasses, of American make, which illustrate this point. The first (*right centre*) shows decided German influence in its general form, and in such details as the lip of the bowl. The stem, while finding some precedent in foreign work of earlier date (notably English-German), is more essentially a product of the maker's fancy. The foot, though high (in the English manner), shows a heaviness typical of American work, as elsewhere exhibited, in Figure 2, *right centre*. The color, green and amber, is of a quality identifiable with no country other than our own. Here is a glass of dignity and of good proportion, adapted to its purpose, and a natural outgrowth of existing conditions in our earlier factories.

The second glass (Fig. 7, *extreme right*), with its heavy tear stem and thick flaring bowl, is of a style commonly used in English taverns. Here we may trace English-Dutch influence. The engraving is of an early type, after the English, derived from

quently obliterated, in fine pieces, by grinding. Molded glass was frequently blown in a mold smaller than the finished article was intended to be. Having taken form from the mold, the article in question was subsequently reheated, and then expanded by blowing in the open, during which process its shape underwent modification at the hands of the blower.

Pressed glass receives its shape and pattern by being forced with a mechanical plunger into a mold whose inner configuration the surface of the glass thus assumes. When the surface of the plunger is smooth and carries no pattern, the inside of pressed glass is smooth. Plates may show pattern on both sides.

*See Irish Exports lists, *Irish Glass*, M. S. Dudley Westropp.

†The terms *cast*, *molded*, and *pressed*, as applied to glass, indicate three different processes of patterning the material.

Cast glass is cast in a mold very much after the manner of molten iron. When taken from the casting mold, it is liable to be rough, and to require subsequent careful polishing of surfaces and edges.

Molded glass, as the term is used in America, is glass which takes its form by being blown into a mold by lung power. The molten material thus assumes the form and pattern which have previously been cut in the metal of the mold. A pontil mark often remains on pieces thus produced; though this mark is fre-

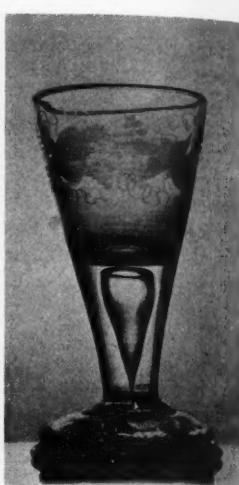
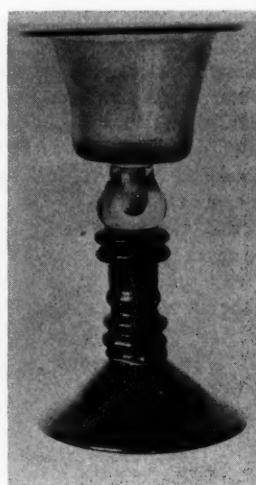




Fig. 6 (Left) — WATERFORD AND PITTSBURG (early in second quarter of the nineteenth century)

Our early Pittsburg factories made such pieces as the glass at centre left, cut after the manner of the Irish Waterford glass beside it.

Fig. 7 (Right) — AMERICAN HYBRIDS (Right centre) green and amber, attributed to Wistarberg, German-English influences; (extreme right) good Dutch-English type, but with a curious double foot, evidently an American innovation.



the Bohemian. But probably nowhere else shall we find a foot such as is used here. Its inspiration possibly comes from the English "Norwich" foot, composed of a series of two or three rising steps with flat, horizontal surfaces. The American workman who blew this glass has achieved his effect in a decoratively

harmonious manner. The keen-eyed collector will find, in his meanderings, many pieces illustrative of this American vernacular style. It is, furthermore, in pieces such as these that the highest interest of American glass, for the collector, at least, is discoverable.



Fig. 8 — AMERICAN PRESSED GLASS SALT (second quarter of the nineteenth century)

In the Sandwich style, featuring the Irish cut "strawberry diamond" motif. French influence also shown in rim and base.



The London Letter

By GUY CADOGAN ROTHERY

AN exhibition of antiques and works of art valued at over ten million pounds can hardly fail to achieve distinction. Certainly this much talked about show at Olympia (July 17–August 1), organized by *The Daily Telegraph*, with the assistance of distinguished committees, has been an unqualified success, attracting great numbers of visitors, including well-known experts and amateurs from abroad — not a few of them Americans. The exhibition was divided into three parts: a loan section; a series of some dozen period rooms (with genuine paneling, tapestries, and appropriate furniture); and the exhibits of antique dealers.

Many distinguished collectors responded to the appeal of Sir Martin Conway with generous loans, so that the picture gallery alone was valued at over a million guineas — a low estimate. Among its treasures was the almost priceless Wilton diptych, showing Richard II kneeling before the Virgin and Child, a painting of the English school of the fourteenth century, belonging to the Earl of Pembroke. Here, too, we saw

Rembrandt's wonderful *Savant with the Bust of Homer* and Old Crome's *The Willow Tree*, both recently brought back to England from America.

More thoroughly native was the rich collection of silver, to which Lord Swaythling sent the Rodney silver-gilt early fifteenth-century cup and cover and a set of twelve apostle spoons, half of which, rather humorously, had been a gift from Charles II to the wife of a City Alderman of his acquaintance. It was interesting to compare the silver with the really unique collection of pewter (over 450 pieces), which ranged from such large items as a Roman dish of the third century, dug up in Cambridgeshire, a deep plate fished up from a sunken galleon of the Spanish Armada, and a most remarkable set of tappit hens, to such small gear as a beggar's licensing badge, spoons, snuffboxes, and castors.*

*The pewter exhibit was collected and arranged under the expert direction of H. H. Cotterell, whose articles on pewter have taken so important a place in ANTIQUES.

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While visitors admired the costly paintings (including an unrecorded Titian recently discovered in a London salesroom) and the ancient Persian bust of pure gold excavated at Hamadan, it was the more domestic collections — the furniture, silver, pewter, ceramics, and minor household articles — that aroused most interest. Here were revealed the diverse attractions of old pearl-encrusted or color-enameled papier-mâché; silhouette portraits cut out in paper, painted on glass, or applied to china; miniature wax portraits of the eighteenth century; and that endless source of admiration and research, the ceramics of England and the Continent. Beginning with a pre-dynastic Egyptian pot, a Chinese earthenware cistern decorated with lotus leaves of the Sung dynasty, and the model of a horse of the Tang period, we were led on to a Lambeth Delft early seventeenth-century jug — a variety of historic Staffordshire ware — and to the dainty figures of Bow, Chelsea, and Derby.

How exceedingly well antique art treasures look in their contemporary surroundings was demonstrated in the period rooms. Such perfection of ensemble is obtainable, for one dealer was offering a beautiful early eighteenth-century room from a castle in the North, paneled in pine, with deep windows and canopied angle chimneypiece, for £700. Another had a James I oak paneled room from Albyns Abbey, Essex; while a third room, also of the Jacobean period, came from Newark, Nottinghamshire.

It is hoped that this great exhibition, now closed, was but the first of a series of similar annual events.

Apart from this international show at Olympia, an exhibition of the Royal Treasures of Ur has been staged at the British Museum; while the British School of Archaeology in Egypt has opened its fortieth exhibition, at University College, Gower Street, of antiquities discovered by its students.

As the result of the fourth season's excavations near Baldock, Hertfordshire, on the Ickneild Way, a further group of thirty-nine Roman graves (making a total of 109 groups) has been opened, yielding — besides funeral urns — beakers, jugs, dishes, a few glass bottles, a statuette, strings of beads, and other personal ornaments. The digging at Charlton Mackerel, Somerset, on the Fosse Way, revealed a score of British Roman graves, in which, however, was found little beyond pottery and a few coins.

The vicissitudes of heirlooms are varied and often peculiar. Sir George Meyrick, who died recently, has made heirlooms of two cups and two jewels given by Queen Elizabeth to "the great Sir Francis Drake," as he expresses it; and he has added

the scarf, cap, Bible, and sword, formerly belonging to that naval hero, tying them to his family as fast as testamentary devising can tie. On the other hand, we have just seen the trustees of the late Lord Dunraven selling by auction the Dunraven heirlooms, the principal item being a standing salt, twelve inches in height, and weighing nearly twenty-three ounces, in silver-gilt, covered with embossed and chased fruit, strapwork, and lions' masks, and surmounted by a carved figure. It was dated 1589, and fetched £1,950.

Although not exactly heirlooms, two extensive collections of relics of David Garrick were recently sold at auction. One collection came from Wimborne, where it had been treasured by a direct descendant of Thomas Rackett, Garrick's parson friend and the executor of Mrs. Garrick. This contained a notebook with poetry, stage directions, and other memoranda in the actor-manager's handwriting (£265); a memorandum, dated March 17, 1773, concerning Sheridan's marriage to Miss Linley (£40); and, perhaps most desirable in a collector's eyes, Chippendale's account for furniture supplied to Garrick. The second collection came from Lustleigh, Devon, and included a volume of 130 pages, with autograph poems, prologues, and epilogues, all carefully inlaid (£1,560); several pocketbooks, as well as a gold snuffbox, said to have been presented by the King of Denmark, enameled in blue, with diamond thumbpiece (£110); a pair of George II silver sauce ladles with Garrick's crest (£20); and the chestnut-colored velvet suit which the actor wore when he sat for his portrait by Reynolds (£30).

It is not often that an opportunity occurs to acquire eleven large windows of sixteenth-century stained glass; so that when the windows removed from the private chapel at Ashridge, Hertfordshire, were shown in Bond Street, there was a great international gathering of experts. The glass, bearing dates from 1506 to 1572, originally came from the Abbey Church of Steinfeld, Germany, but has been in England for about a century and a half. It shows beautiful coloring, clever draftsmanship, and skillful leading. Listed in thirty-one lots, this treasure was first offered as a unit, and the complete set was knocked down for £27,000, which is probably cheap. There is a distinct revival in stained glass, old pieces being much in demand.

It is curious that quite interesting fragments — rarely complete windows — are to be found in small shops. But there are experts who have spent years, and an infinity of pains, in reassembling dispersed fragments, or in reconstructing windows; and they meet with substantial patronage.

Shop Talk

By BONDOME

At the present moment, there is very little use in my dropping hints for the benefit of those among American dealers who, though more or less unused to the foreign quest, nevertheless like to take an occasional buying trip abroad. The majority of the 1928 travelers are already returned and are awaiting receipt of their purchases for the fall trade. By the time they are ready to try another overseas venture, they will have forgotten any suggestions that I may now make. And those who, in the early spring of next year, yield, for the first time, to the European lure, are no more likely to remember. But by that time I, myself, shall have other things to write about; so I may as well, while I think of it, record my belief that Holland offers fair hunting ground for the dealer who knows a good thing when he sees it, can identify its provenance and assure himself of its authen-

ticity without recourse to outside help, and, I may add, can likewise bargain successfully.

It is to be remembered that, during the eighteenth century, Holland imported many household goods — particularly earthenware of the finer types — from England. That same prosperous little dykedom, furthermore, continued, throughout this period, to absorb Chinese porcelains — so-called Lowestoft — in huge quantities. Its people had a fondness, too, for various small wares such as tortoise shell boxes, pairs of tea caddies, glass vessels of interesting form, color, and applied decoration, silver accoutrements for pipe smokers, and heaven knows what else. These latter articles were mostly of their own make. And it was Dutch craftsmen, we recall, who taught their English brethren the art of fine cabinetmaking, and taught them so well that some

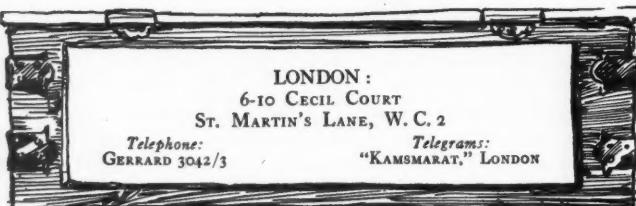


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A thing of beauty is a joy forever — until it is broken."

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pieces of early eighteenth-century furniture might almost equally well be credited to the men of either nation.

Dutch collectors prize the antiques of their own land and are willing to pay well for them; but they are less concerned about the things which their ancestors imported from England. Hence the opportunity to acquire occasional good specimens of Leeds, Wedgwood, Liverpool, and various old Staffordshire wares, as well as porcelains of English origin. Enough of these may not be procurable to justify a visit to Holland for the express purpose of collecting; but there is sufficient to constitute an agreeable by-product of a brief holiday excursion.

The elusive female with the heirloom maple lowboy, to whose activities in Connecticut I called attention a few months since, is still at large and still peddling her pet piece of furniture. At last accounts she was touring New York State, where she is said to have victimized not only private purchasers but a few inexperienced dealers as well. Her method is deadly. She appears with a decrepit wagon bearing just one example of her hidden stock. This piece, she mournfully avers, is the last relic of a once fine family inheritance. Taxes, sickness, an imminent coal bill, force her to part with it. The price she asks is less than half the normal worth of a genuine specimen; about three times that of a reproduction. Such an approach is hard to resist. Accepting the plausible story, the victim likewise accepts the lowboy, without very careful examination. By the time his sympathies have cooled and his critical balance has been restored, the bereaved female has departed, cash in hand. There is no telling where she will turn up next — and her supply of lowboys seems to be inexhaustible.

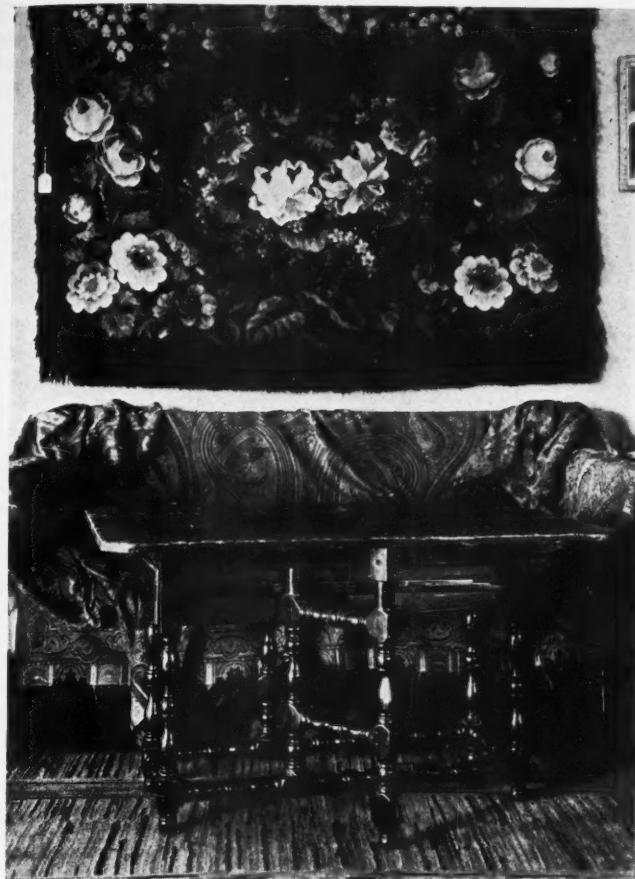
During the early summer a good many dealers in antiques have complained of poor business. A few pessimists have even ventured to query whether or not the interest in collecting is on the wane in America. Now, it is quite true that business has been dull in some quarters, but that by no means argues a complete alteration of popular taste. If there is one thing certain in this world of uncertainties, it is the fact that, once a person has developed a fondness for antiques, he can never again be seduced by the new and modern.

Collecting interest may, and often does, shift its direction and its emphasis; but, given something to feed upon, its intensity is not liable to diminishment. Even such shifts of preference as occur may be counted upon as merely temporary: whatever of the old is really good is sure in time to regain full favor.

So much for the larger and longer outlook. But whenever, for one reason or another, an individual antique dealer's business is in the doldrums, he is inclined to forget how enormous is the whole of which he is but a contributing part. Hence, he argues that the ills which beset him indicate a universal epidemic. For this point of view he is by no means to be blamed. For him no government statistics are available by which he may measure the amount of money spent annually by American collectors; no trade association records supply him with an idea of the trend of public taste and public buying capacity. Hence, he is forced to go ahead more or less blindly, relying primarily on his own native shrewdness and upon such information as he can obtain from those of his fellow dealers in whom he places special confidence.

As things stand, perhaps the magnitude of the collecting interest in America, as measured in dollars and cents, may best be judged by the reports of sales at auction. I have before me, at the moment, summaries of the business done, during the 1927-1928 season, by two of the great New York salesrooms — the Anderson Galleries and the American Art Association. While reports from only two out of many such institutions in the United States necessarily fail to give a complete picture of the situation throughout the country, they are sufficient to convey some idea of what is going on.

The total of sales at the Anderson Galleries during the past



Naples Treasure House Naples, Maine

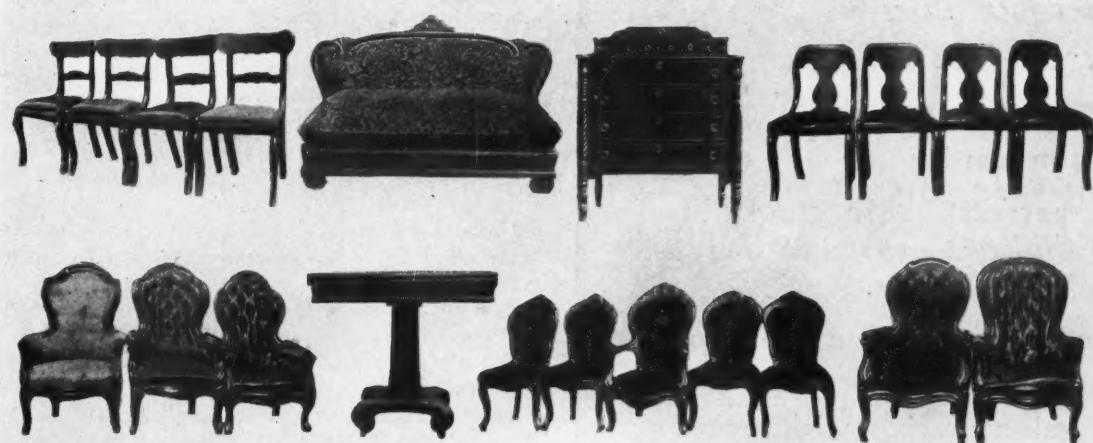
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WHETHER you buy single pieces or carload lots, whether you want an ordinary piece at a reasonable price or some of the more desirable rare pieces, whether you are a discriminating collector or just buy a piece that suits your fancy at the time—it will pay you to see my stock. The illustration shows but a few items. Choice pieces are constantly coming in.

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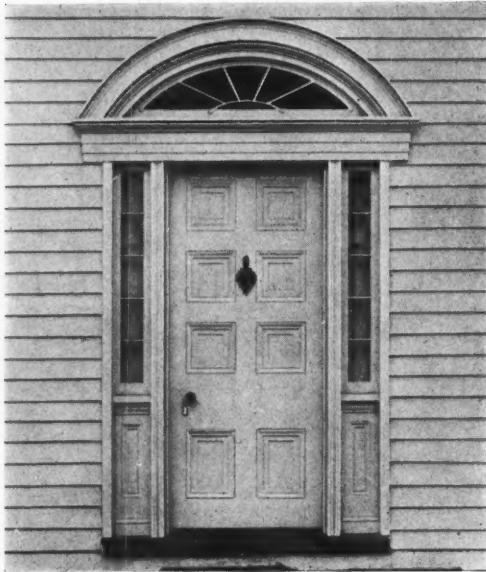
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—since 1897*

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*Recent purchases
of rare objects include:*

An American Hepplewhite sideboard.

A perfect banjo clock by *William Cummins, Roxbury, Massachusetts.*

An unusually fine Windsor settee.

A walnut lowboy with carved shells on the knees and reeded corners.

Two charming old Jersey glass milk bowls and a jug with handle, in aqua.

A shop of authentic antiques, less than thirty minutes from Philadelphia via the Delaware River Bridge

season was \$3,894,096.75. Of this sum \$1,831,603 was realized from furniture and objects of art. Paintings accounted for about half the remainder; books, autographs, and prints, for the other half. The largest amount realized at any single sale in the field of furniture and objects of art, was the \$352,000 brought by the collection of the late John E. Stillwell. The principal sale of furniture only, that in behalf of Mrs. Edith Parsons Morgan, brought something over \$43,000. The value of rare autographs is attested by the Anderson Galleries' disposal of almost \$182,000 worth of these scraps of paper, in behalf of the Zachary T. Hollingsworth estate.

During the same season the American Art Association held sixty-six sales of furniture, paintings, and books, which totaled \$6,229,670. Of this amount, the disposal of objects classed as "art property," exclusive of paintings, accounted for \$3,723,457. American antiques figured to a considerable extent in many of the general sales of art property; but the sales of American furniture and furnishings exclusively totaled only \$168,997, a sum nearly equaled by the \$154,645 brought by a single large collection of French and English items. The most spectacular event on the American Art Association's program for the year was, of course, the sale of paintings, furniture, and the like, belonging to the late Judge E. H. Gary. This, besides bringing huge prices for a few notable single items, realized the surprising total of \$2,297,763.

And whither does the contemplation of all these figures lead us? Surely to but one conclusion: a collecting interest which, in 1927-1928, showed sufficient vitality to enable two New York salesrooms to distribute over \$9,000,000 worth of goods, can hardly be moribund six months later. In fact, I venture to predict that next season's showing will be even better than the last. And yet that \$9,000,000 represents but a fraction of the business done by salesrooms and by dealers throughout the United States.

In the retail trade some readjustments may be in order. The strengthening of existing dealers' associations by the maintenance of able and aggressive secretarial staffs, capable of collecting needful statistics and of promptly rendering a variety of essential services to association members, would be helpful. The duties of such staffs might also very well include constructive work in the fields of public relations and public education. The expense of all this would be considerable, but the results obtained should, in due course, fully justify the outlay.

Unless I am greatly mistaken, the Pennypacker auction, to be held from October third to October sixth, in Pennsbury, Pennsylvania, will draw an unprecedented crowd. October in that section of the country is likely to offer ideal weather conditions; and the beginnings of autumnal tints on field and forest lend added attraction to an always alluringly picturesque and distinctive landscape. That, in itself, should suffice to pack the Pennsbury highway with motor cars, even if the character of the sale were less appealing than it promises to be. As it is, however, Mr. Pennypacker is offering a really notable and inclusive collection whose proportion of desirable items is exceptionally high.

Current Books

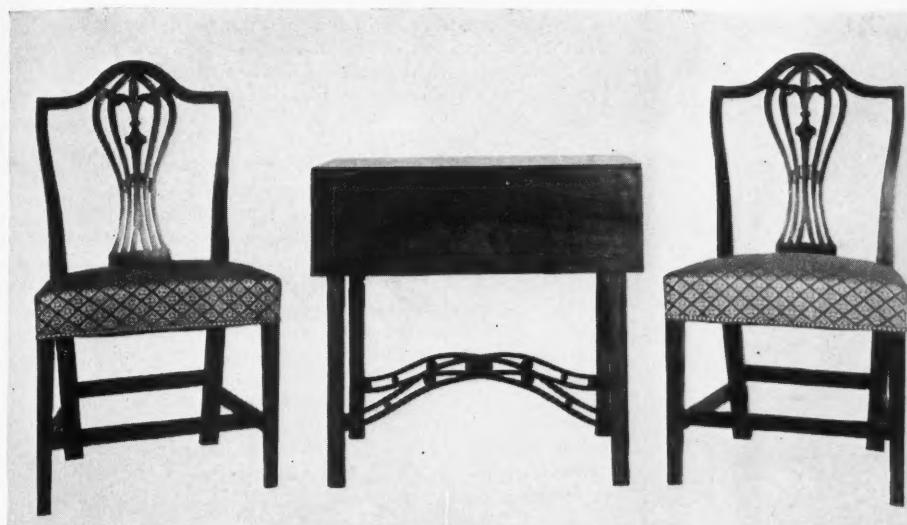
Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS. By Tunstall Small and Christopher Woodbridge. London and New York, The Architectural Press, William Helburn, Inc., 1928. viii+139 pages; 66 photographs, 57 measured drawings. Price \$10.00.

THIS is a book which should rejoice the heart of every architect and of every student of the simpler aspects of early Georgian building design. In method it could hardly be improved. Of each of the eleven houses selected for illustration, a photograph of the façade is shown, side by side with a measured drawing of the same elevation. Accompanying

THE HOUSE OF FLORIAN PAPP



NEVER has our stock been so replete with fine antiques in furniture, china, needlework, pewter, etc., as now—and there is a reason. This summer has been a very busy buying season for Florian Papp. Many people who have moved into smaller apartments with rooms unable to accommodate their old furniture have disposed of it to us. Several families going abroad to live have done the same. Death among some of our col-

lecting customers has brought some wonderful things to the shop. At no time in the history of the business have we had offerings of such exceptional furniture from almost every part of the country.

Florian Papp's name as a collector of rare old furniture has spread far and wide. For that reason, rare opportunities to buy antiques come to him, and for that reason, so many out-of-town collectors seek him out when they are in New York.

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*One of the Largest Stocks of
Genuine Antiques of the
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A Pennsylvania Spice Cupboard in walnut, only 32 inches high. The double doors cover fourteen little burl walnut drawers, in which the Pennsylvania housewife of one hundred and fifty years ago kept her various spices. Faint odors of these spices still arise from the different drawers.

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MARTHA DE HAAS REEVES

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1120 PINE STREET and PHILADELPHIA, PA.

these general delineations are photographs of specially significant interior and exterior details, such as entrance gateways, doorways, brick piers, stairway halls and stairways, paneled rooms, fireplaces and mantels, and so on, each one fortified by measured drawings.

The text, which is mercifully brief, and yet entirely adequate, gives a short critical analysis of the illustrations, and points out the salient features of the designs presented. For our own part, we should like to have somewhat more accurate information as to the years in which these various buildings were erected; but as all are of the early Georgian era, and hence, no doubt, attributable to a time shortly before 1740, there is, perhaps, no need for more exact dating, particularly since any latter-day structural additions and modifications are carefully noted in the text.

A striking characteristic of this group of early eighteenth-century houses is their unvarying simplicity and straightforwardness of design. In so far as externals are concerned, no one of the series exhibits features whose reproduction today would entail excessive expenditure. Yet the qualities of dignity and inviting charm are never lacking.

It is this circumstance which, in addition to the merit of its pictorial and diagrammatic method, will render *Houses of the Wren and Early Georgian Periods* particularly valuable to present-day architects who, confronted with the problem of designing in early period styles, are yet under the necessity of keeping building costs well within the bounds of reason. Such architects will, furthermore, find in the book a great many valuable suggestions for the design of town houses and small institutional structures.

THE BOOK OF ANTIQUES. Edited by Horace Shipp. London, Arts and Crafts Publishing Company, Ltd., 1928. xxx+143 pages; 60 illustrations. Price \$2.75.

THIS is primarily an advertising booklet with illustrations drawn mainly from dealers' stocks and with a list of recommended dealers who have gained the publishers' approbation by paying for it. Nevertheless, since it contains several excellent brief summaries of many subjects which interest collectors, it conveys a good deal of useful information in exceedingly compact form. By no means a book for the connoisseur, it should prove useful to the person who wishes to appear reasonably intelligent about antiques without devoting himself to any serious study of the subject.

RECEIVED FOR REVIEW

FINE ARTS

HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS. By Tunstall
Small and Christopher Woodbridge. London and New York, The
Architectural Press, William Helburn, Inc., 1928. Price \$10.00.

METALS

OUD TIN. By A. J. G. Verster. Maastricht, Boosten & Stols, 1928.
In Dutch.

MISCELLANEOUS

THE BOOK OF ANTIQUES. Edited by Horace Shipp. London, Arts and Crafts Publishing Company, Ltd., 1928. Price \$2.75.

MINIATURE BOAT BUILDING. By Albert C. Leitch. New York, The Norman W. Henley Publishing Company, 1928. Price \$3.00.

Queries and Opinions

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

408. H. B., *Massachusetts*, seeks information regarding the maker of a mahogany bureau which bears an advertisement reading as follows:

William Lloyd Cabinet maker
Acquaints the public and his customers that he carries on the cabinet-making business half a mile from the Meeting-House in Springfield, where may be had all kinds of Cherry and Mahogany work, as low as any shop in the County. Those who plan to favour him with their custom may depend on having their work done with neatness and dispatch.

Country produce taken in payment or approved credit if desired.
Springfield, Feb. 16, 1811.

Can anyone among our readers enlighten us with further data concerning this Massachusetts cabinetmaker?



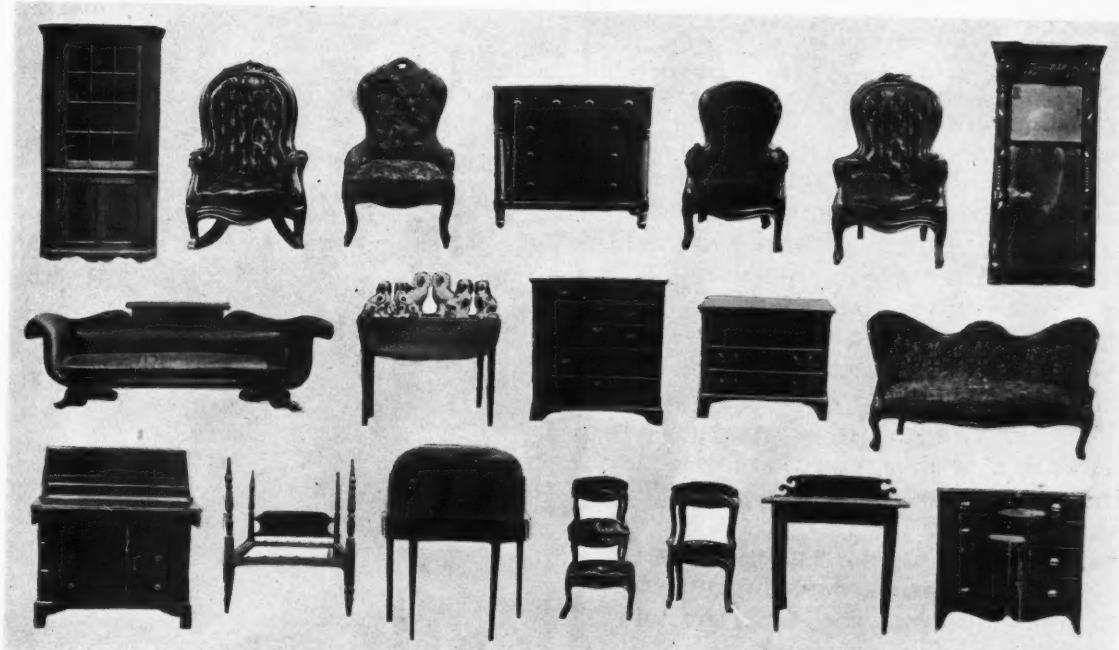
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FROM OUR CUPBOARD
TO
YOUR CUPBOARD

Antiques Room

Jordan Marsh Company
Boston, Massachusetts

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FURNITURE BUILDING



ANTIQUES for the TRADE at WHOLESALE

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WE HAVE RECENTLY DISCOVERED

THAT antique dealers and collectors miles away in the west and south, as well as in New England, find it profitable and advantageous to send their good antique pieces to the Foremost Restorers of Antiques in old New England. They express their delight at knowing, now, just where to send the things that they have long treasured, but left in broken condition because they feared that they would get into the hands of some unskilled worker with no special experience in the restoration of antiques, thereby taking the remaining value from the piece through poor workmanship.

We spare neither time nor expense in doing things precisely correct, deriving our compensation for this extra work from the many letters of commendation which we receive from new and satisfied customers.

*Try us once. : : You will come again.
We restore mirrors, furniture, old gilding,
oil paintings, carvings, and lacquer work*

MARTIN HEILIGMANN & SONS

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ESTABLISHED 1896

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409. L. W. A., New Jersey, enquires whether the plate here reproduced is "Lowestoft."

As nearly as we can judge from the photograph, the plate is of Chinese porcelain, and precisely the same in its fabric as the so-called Chinese Lowestoft. The pattern, however, is primarily Chinese in character rather than European, so that the plate may not properly be classified as Chinese Lowestoft.

It is virtually impossible to attempt to date things of this kind without opportunity for direct examination, but a guess that this plate was produced during the first third of the eighteenth century would seem reasonably safe.

410. C. H. H., New York, sends us a photograph of a chair here pictured. The chair is of a late Hitchcock type, cane seated, with the maker's name *S. H. Marks, Canaan, N. Y.* stamped on the back of the seat. Its chief interest lies, of course, in the presence of the manufacturer's name.

Has anyone information as to when S. H. Marks was turning out chairs at Canaan, N. Y.?

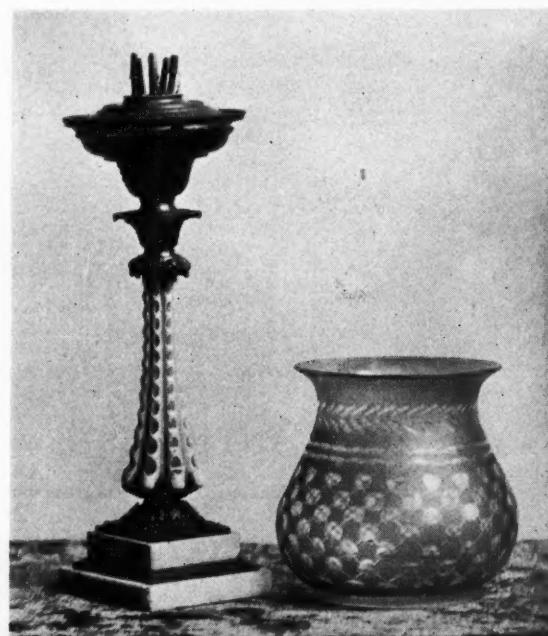
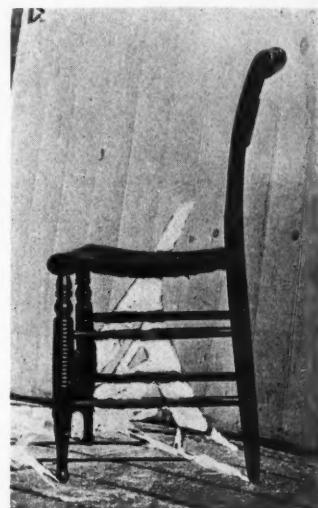
411. W. E. de T., Pennsylvania, the owner of a nine-spindle Windsor chair marked on the underside of the seat *J. & G. GAW*, enquires as to the date and location of its makers.

Can anyone offer assistance here?

412. R. B., Rhode Island, has four Hitchcock type chairs of maple and pine with *S. Buss, warranted* burned in the underside of the pine seat.

Has anyone information regarding this chairmaker?

413. G. O. L., Iowa, sends us a photograph of the lamp, here shown which, with its shade, measures some twenty-five inches. The item is of peculiar interest because of the fact that it has six wick tubes.



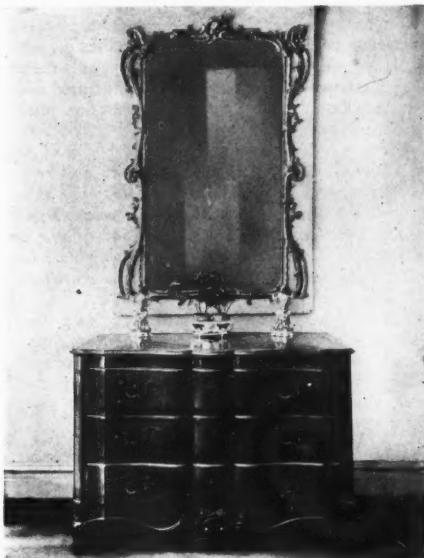


DEPARTMENT OF ENGLISH AND AMERICAN COTTAGE FURNITURE

We invite attention to the English Double Gate-Leg Table, Hangings of toile de Jouy, Scotch Mantel Horses, one made into a lamp, the oak Lancastrian Dresser, and the American Maple Table.

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GRAY AND GOLD LOUIS XV MIRROR
 INLAID LOUIS XV COMMODE

Old France

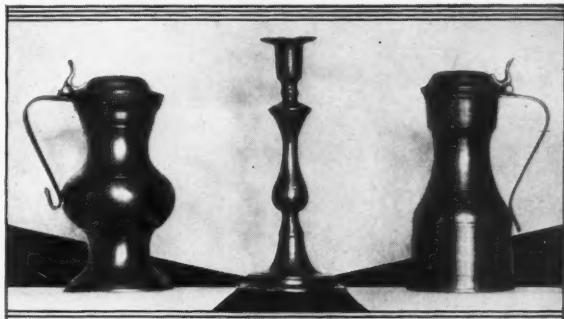
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HOME OWNERS—Selections may be made at our showrooms if your dealer or decorator accompanies you, or if you bear a letter of introduction from him.

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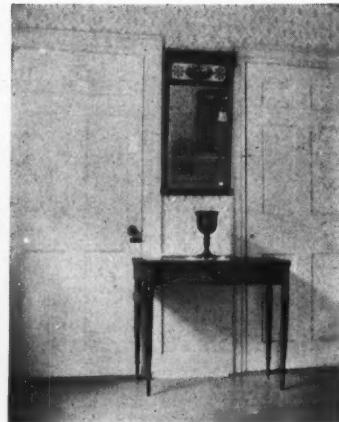
114-120 EAST 23D STREET, NEW YORK, N.Y.

In Canada: 810 Keefer Building, St. Catherine Street W., Montreal

PICTURES look so much alike that I dislike to use them. My fine mahogany desk in illustration does not look much better than someone's else fair one. You can't judge line from a small picture; you can't see patina; nor workmanship; nor design. Only the piece itself will tell the story. For that reason, I invite your careful inspection of my stock of furniture. I think you will find something in it that you will want. I also carry a good assortment of hooked rugs.

I. BRAVERMAN

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BOSTON, MASSACHUSETTS
Telephone, HAYMARKET 6524



Two BEAUTIFUL SHERATON PIECES *A Rare Amber Chalice Cup*

THIS lovely Sheraton Card Table has no restoration whatever and its condition is practically perfect. The front and sides are beautifully inlaid with satinwood. The legs are delicate and finely reeded.

The mirror, which has a charming original picture and fluted columns of Corinthian design, would make a fine companion piece for the table. The glass is old but not original. It is a superior piece in fine condition.

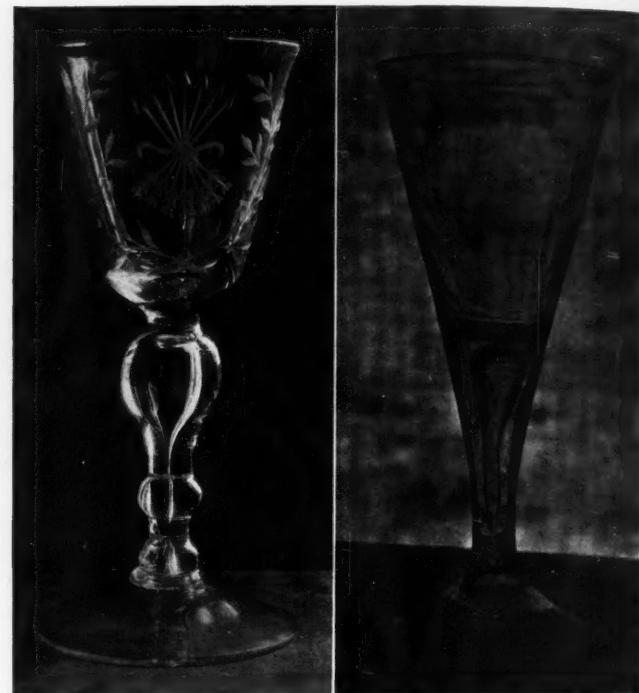
THE PRISCILLA SHOP
WESTON

Boston Post Road

MASSACHUSETTS

Charles L. Woodside, to whom we sent the photograph, tells us that the lamp is a very unusual one; that the customary number of wicks in burners for the use of burning fluid is two, occasionally three.

414. G. M. G., *Connecticut*, the owner of the glasses here pictured, seeks information concerning their age and origin.



Gregor Norman Humphreys, to whom we turned for assistance, has very kindly sent us his opinion:

You are aware, of course, that no considerable importance may be attached to judgment based upon photographic evidence. Weight, texture, ring, quality of glass, color, engraving, and so forth, can be determined only by actual handling of the specimen. Under the present circumstances, the only reasonable thing I can do is to say when glasses of these styles were manufactured and of what country or countries they are typical. More definite information would be the fruit of ignorance rather than of any knowledge.

The more important glass, that with the engraving, is of good English type. As nearly as can be judged from the photograph, it is of brilliant metal and is doubtless heavy in weight. It probably dates from the third quarter of the eighteenth century. I would assign it an earlier probable date, on the whole, were it not for the fact that it has a plain foot and a later type of engraving. The stem type and bowl form are typical of earlier pieces. The engraving is not of familiar design. I should say it had no significance other than as a representation of Adam motifs which were popular at this time.

The other glass is of a more ordinary kind. It is of a popular tavern type, which was in use over a long period of time. It appears, in the photograph, to have a folded foot, in which case I should assign it a date not far from 1750. If the piece is relatively heavy in weight, I should think it probably English. Such glasses, however, varying but little, were made by the Dutch and American factories at about this time.

Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the Queries Editor.

388. J. F. S., *Rhode Island* (ANTIQUES for April, 1928, Vol. XIII, p. 322, and for June, 1928, Vol. XIII, p. 514).

The Maple Antique Shop reports the ownership of a timepiece which, from the photograph, appears to be nearly identical with that previously reproduced.

On the globe is to be found the following inscription:

W. H. Annin
Joslin's Terrestrial Globe
Boston
Gilman & Joslin 1860

Inside the case is an elaborately decorated label upon which is printed *Timby's Solar Time-Piece*. The date of the label has unfortunately been scratched out.

S. SEROTA

440 MADISON AVENUE
NEW YORK CITY

642 CONGRESS STREET
PORTLAND, MAINE

Early American Antiques



AMERICAN SERPENTINE-FRONT CHEST OF DRAWERS
IN CHERRY. (c. 1770)

Early Furniture, China, Glass, Silver, and Hooked Rugs. Also numerous other pieces of interest always on display at both our Portland and New York Shops.

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Expert in Genuine Old English and Irish Glass



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Chandeliers, Candelabra, etc.

*Eighteenth Century Drinking Glasses
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Taunton Pewter Co. reproduces Porringers, Beakers, Candlesticks, Bowls, Platters, Inkwells, Sconces, Coffee Pots, Plates, and many other useful and decorative examples of pewterware.

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*Old Glass and China
Georgian Silver
Period Furniture*

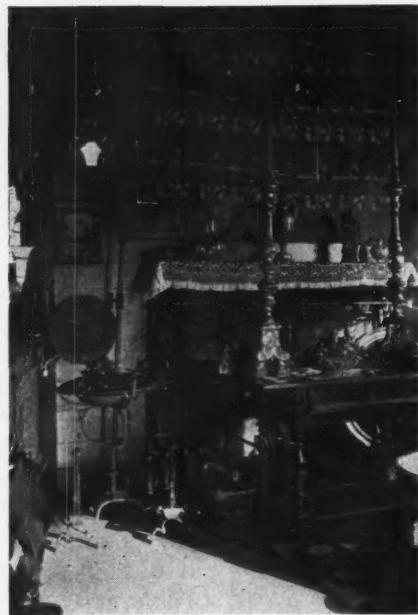
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CHOICE antique furniture carefully selected in Italy and France: 14 genuine Abruzzi chairs; refectory table, Northern Italian, 18th century; beautifully decorated Italian walnut seat; marble fountains and benches; bronze figures for garden decoration.

ITALIAN SHOP

HOLLAND AVENUE (Between Cottage and West Streets)
BAR HARBOR MAINE



I am showing for the summer months a large collection of period fabrics at the home studios.

I offer only genuine period pieces of rare quality — no reproductions.

THE ASHLEY STUDIOS OF OLD FABRICS
80 Main Street Foxboro, Massachusetts
*Appointments by telephone desired
Telephone 306*
EDGAR L. ASHLEY, Collector and Importer

Someone's Opportunity:

We wish to announce the sale of the entire stock of our antique business located in one of the best business sections of the city. This shop has been conducted by us for the past twenty-one years and has an established clientele which we will be more than willing to turn over to the buyer. We prefer to sell outright and lease the building. Rent is reasonable and a good profit assured. Quick action is necessary as we anticipate leaving the city to enter another line of business.

We also have a beautiful white brick home with all modern improvements, located in one of the prettiest sections of this city. It consists of eight rooms, a two-car garage, a nice lawn, and a garden back of the house. Several of the rooms are furnished in antiques.

Our stock consists of tilt-top tables, pier tables, card tables, dining room and library tables, buffets, sets of dining room chairs, large and small armchairs and rockers, hall chairs, footstools, sofas, corner cupboards, grandfather clocks, mantel clocks, mirrors, spinet desks, chests of drawers, bureaus, highboys, lowboys, various types of small stands, pier mirrors, high post and Jenny Lind beds, day beds, oil paintings, prints, all kinds of glassware, porcelain dishes, copper, and brassware.

A visit to our store will convince you that what we say is so

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HUNTINGTON WEST VIRGINIA

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IPSWICH, MASSACHUSETTS

for

Rug Repairs and Hooked Rugs

ANTIQUES OF ALL SORTS



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Our Warehouses are Well Stocked

*Old American Paneling
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Old Houses*

WE HAVE FOR SALE:

Several good lots of paneling and some old houses to be sold entire for removal. We will alter, finish, and install woodwork. Latches, hearth tile, old brick, beaded lights, etc.

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*Corner of U. S. 112 and M. 50
CAMBRIDGE JUNCTION*

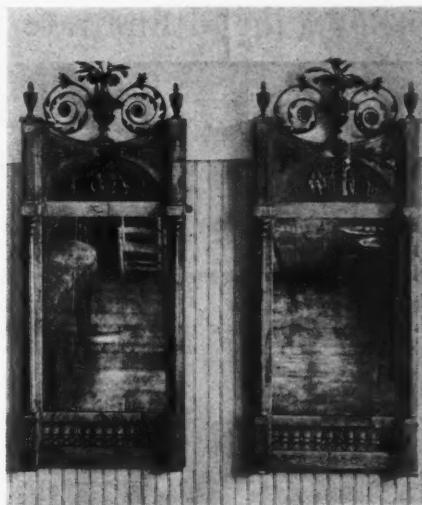
Irish Hills, Michigan

*A Few Items from Our Large Stock
of Genuine Antiques*

Cherry highboy	\$445
Six-legged maple Hepplewhite sideboard	295
Six Windsor chairs each	25
Chippendale inlaid bureau	210
Small Hepplewhite inlaid bureau, original brasses	185
Walnut tavern table	85
Gorgeous embroidered velvet banner, St. Augustine	75
Animal carved oak chest	325
Curly maple six-legged table	95
Curly maple and cherry sideboard	125
Curly maple chairs each	25
Carved rope-turned mahogany field bed	285

F. HEWITT
P.O., R. F. D. 2 BROOKLYN, MICHIGAN
Everything Guaranteed as Represented

**A RARE SHOP OF
RARE AMERICAN
FURNITURE**



PAIR OF BILBOA MIRRORS

**MORRIS BERRY
of PLAINVILLE, CONNECTICUT**



\$3 Each

*Small Desk Letter Boxes, decorated
with historical, sporting, ship, or
fashion prints.*

Visitors to our summer shop at Newbury, Vermont, will find there, as at Charles Street, a complete line of lamp shades and wastebaskets, as well as furniture, rugs, and glass.

OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE
88 CHARLES STREET BOSTON, MASS.

Ye BRADFORD ARMS

"Nothing New Under the Sun"

But a lot of fine rare OLD things at reasonable prices at

Ye BRADFORD ARMS

59 COURT STREET, PLYMOUTH, MASSACHUSETTS

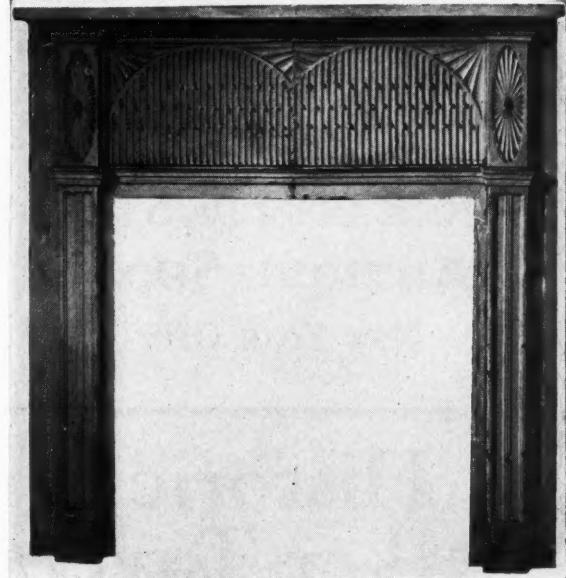
P.S. The best lunch you ever tasted

Estate of
James Curran
1625 Pine Street
 Philadelphia, Pa.



GENUINE ANTIQUES

Furniture China
 and Silver. Old
 Phila. wood and
 marble mantels.



Earl of New York

ILLUSTRATED is an early carved white pine mantel. The shelf is 4 feet 5 $\frac{1}{2}$ inches long; the mantel 4 feet 7 $\frac{1}{2}$ inches high; the fire opening 3 feet high and 3 feet wide.

Also numerous other rare antiques, doors, stair rails, early lighting fixtures, wrought iron grilles, etc.

Special co-operative service rendered architects and decorators

WALTER G. EARL

235 East 42d Street (Between 2d and 3d Avenues) NEW YORK
Rare and Unusual Heirlooms of the Past



IF the corner this month looks like a combination bedroom and parlor, it's because the rest of the shop has too many interesting pieces to make a choice easy. I plan a bedroom but I hate to leave out a lovely desk; I plan a living room but how can I slight so sweet a bed. And there you have it. Visit the shop and you will understand my troubles.

F. J. FINNERTY

130 CHARLES STREET

BOSTON, MASSACHUSETTS



Larger photographs may be seen at ANTIQUES' office. Prices include packing and shipping charges

BURFITT, LTD.

1 ALBEMARLE STREET
PICADILLY, LONDON, W. 1

Trade enquiries welcomed

CABLES:
BURFITLIM, LONDON

Sale of Antiques
from the old historic

FOUNTAIN HOUSE INN
of 1746

at DOYLESTOWN, PENNSYLVANIA

September 13, 14, 15

by FRANCIS C. MIREAU



Having sold the old Inn, Mr. Mireau will sell at unrestricted public sale the entire collection of rare antiques contained in this old historic Inn.

FOR DESCRIPTIVE CIRCULARS
AND INFORMATION WRITE TO

IRA S. REED
SELLERSVILLE PENNSYLVANIA

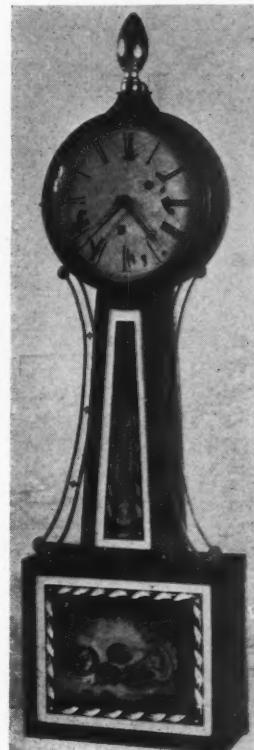
*Timepieces for
Every Purpose*

The walls of my shop are lined with old clocks of every variety — tall clocks, wall clocks, decorative clocks, rare clocks; and my cupboards are full of antique watches of almost every imaginable kind. Whoever wants an old timepiece is pretty sure to find it here.

640

My shop does the finest repair work in the country on old timepieces, wooden and other movements.

Illustrated:
AN AARON WILLARD,
PERFECT, ORIGINAL
CONDITION, PANELS
RESTORED

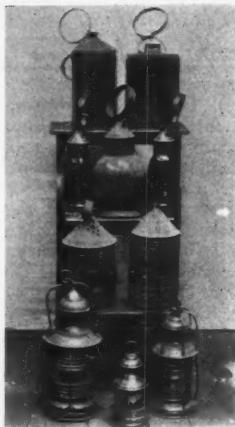


J. HENRY SCHOTTNER
103 Lexington Avenue NEW YORK, N.Y.

WAYSIDE INN

When passing through Wayland, to or from the Wayside Inn, stop off at the Wayland Antique Shop at the Cross Roads. Mrs. Kincaid is selling out everything. Some splendid pieces of furniture and bric-a-brac at very low prices. Look out for the corner sign.

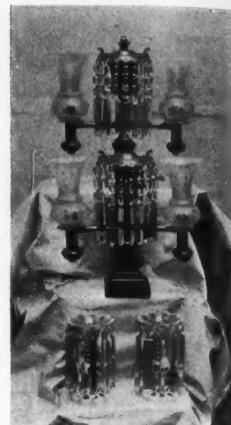
WAYLAND ANTIQUE SHOP . Wayland, Massachusetts



LIGHTING SEASON IS COMING ON

We have a splendid variety of old lamps and lanterns at all prices. An exceptionally fine pair of Georgian arm lamps with original globes and prisms, bronze finish, \$150.

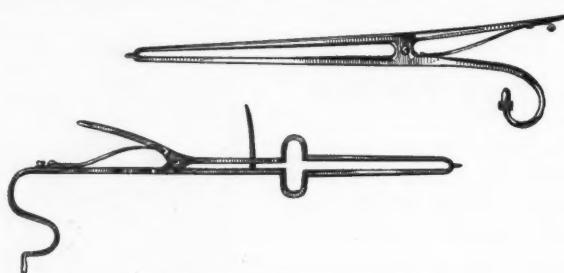
Many other things in this month.



BOSTON ANTIQUE SHOP

59 BEACON STREET

BOSTON, MASSACHUSETTS



EXACT COPIES OF *Early Pipe Tongs*

in wrought iron
finest workmanship

Upper \$18

Lower \$20

I. SACK

Fine Cabinet Hardware

625 LEXINGTON AVENUE
NEW YORK CITY

91 CHARLES STREET
BOSTON



THE antique business is a highly personalized one. Neither buying nor selling can usually be delegated to a hired employee. The growth of most antique businesses is, therefore, limited to the capacity of an individual.

Our business is a family affair. There are three of us now actively engaged in it. We were handling antiques as far back as we can remember. We have had long experience in buying and selling. All of which may explain our steady growth during the course of the past twenty years.



H. SACKS & SONS

62-64 Harvard Street BROOKLINE, MASSACHUSETTS



THE STEPPING STONE
Known from coast to coast for its hospitality to lovers of antiques

The STEPPING STONE

SEPTEMBER—Time to begin thinking of getting your house in shape for winter. Isn't there something you've wanted to add to or change in your furnishings? You'll find the Stepping Stone a source of inspiration. Stop at West Haven on your way home if you can. My 200-year-old house is well worth seeing even if you don't buy a thing.

Set of eagle-back Hitchcock chairs with rush seats
Set of pillow-back rush-seat Hitchcocks
Center stretcher maple table
Small Hepplewhite sideboard
Fiddle-back armchair
Maple and pine desks
Oak gateleg table

Three-drawer sewing stand
Heart-and-crown armchair
Claw-and-ball-foot wingchair
Carved Flemish oak chest
Cherry and mahogany chests of drawers
Pine dresser and settle
Pine dressing tables

GLASS :: FINE SHIP MODELS :: PEWTER

MARIE GOUIN ARMSTRONG

277 Elm Street

WEST HAVEN, CONNECTICUT

Seven minutes from New Haven Railroad Station



NEW LINE OF
BALL HANDMADE
BAIL-PULLS, KNOBS AND RING-PULLS
NOW READY

Replicas of our best originals in all sizes

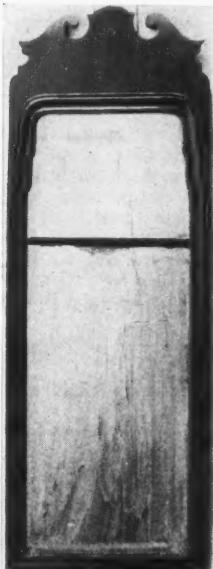
*Send for illustrated price lists
Liberal discount to dealers*

In this new line we offer you highest possible quality and lowest prices consistent with high class handworkmanship, excellent designs, and natural antique coloring.

WILLIAM BALL & SONS

WEST CHESTER

PENNSYLVANIA



ONE OF OUR FINE MIRRORS

The frame appears to be of American Walnut, and the moldings are picked out in gilding. The total height is thirty-eight inches, a convenient size to use in a bedroom or small entry.

GEORGE BATTEN

One Evelyn Place

PRINCETON

On the Lincoln Highway

NEW JERSEY

N. B. No one will be in residence until August twentieth

EARLY AMERICAN SILVER



SILVER TEA SERVICE
FORMERLY BELONGING TO GOVERNOR FENNER
OF RHODE ISLAND, 1804



We have on hand examples of the work of notable craftsmen—and equally fine reproductions and adaptations made in our own shop.

GEBELEIN

79 CHESTNUT STREET ∴ BOSTON

WASHINGTON GEORGE

A rare six-inch early Sandwich Tea Plate with portrait in center.

Other Lacy Sandwich Pieces. Some in sets.

Star and Feather Plates and Wildflower Goblets in colors and in clear glass.

Serviceable sets or individual pieces in most of the popular patterns of late glass.

A visit or a letter may help you identify an unknown pattern or enable you to complete your set.

THE SAMPLER

53 Prospect Terrace

CORTLAND, NEW YORK



Early pine, maple, and cherry furniture, refinished and in the rough; quilts and coverlets; old hinges, latches and other hardware.

Copper horse weathervane; lamps and lanterns; old glass, clear and colored, in sets and individual pieces.

Decorative batiks for curtains, shades, over mantels, wall hangings, and table covers, for a single room or a whole house. Distinctive materials for gowns designed and dyed to your taste.

VERNON B. SMITH

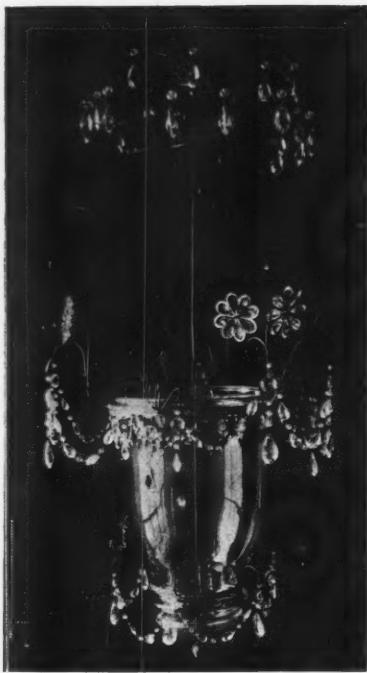
THE SAMPLER

Monument Road

ORLEANS, CAPE COD, MASS.



Old Russia



18TH CENTURY CRYSTAL LANTERN

Russian
Antiques
and other
European
Antiques
Collected
in
Old Russia

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Telephone, HAYMARKET 3699

Cable, RALSART, BOSTON

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English Cabinet Hardware



DEALERS, collectors, architects, and others interested will find at our shop at all times an unusually complete line of faithfully reproduced and genuinely fine English cabinet hardware suitable for furniture and buildings of all periods.

*Send for our Catalogue
Write us Your Needs*

CHARLES CORDTS & Co. Inc.
106 East 19th Street

NEW YORK CITY



"An Exemplar of Antique Furniture Design,"
by Edgar and Verna Cook Salomonsky. Binding stamped with gold, 12½ inches by 9 inches. Printed on fine coated paper.

For
Serious
Students
of
Furniture

HERE, at last, is a book that gets beneath the surface of period styles! To the collector, furniture lover, designer, decorator, or architect, this unique compilation offers an immediate grasp and permits accurate identification, not only of the general outline and atmosphere, but also of the smallest details of construction and decoration.

Measured Drawings from the Metropolitan Museum

Twenty-five large plates with explanatory text provide *exact* detailed drawings and measurements of authentic specimens from the important periods. The authors are authorities of international repute. Now, while the edition lasts, you may examine "The Exemplar" for five days, without cost. If satisfied, send us \$5, or return. The board portfolio format for designers and architects at \$6 is convenient. Supply of either limited. . . . Immediate action necessary. Write today!

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Periodical Publishing Company
204 Division Avenue, North Grand Rapids, Michigan



THE OLD VILLAGE ANTIQUE SHOP

York Village, Maine

WILL take pleasure in showing an interesting collection of antiques to which good things are constantly added from entirely reliable sources. Now including a fine maple highboy with shell on drawer and very graceful base all in perfect condition; an American gateleg table, also an English one, large pine corner cupboard, butterfly shelves; glass in best patterns in great variety; fine lustres; hooked rugs; furniture; brass; and trays; an exceptional variety of blue glass. These and many other things carefully chosen and placed in a way to interest you.

Inquiries gladly answered

MRS. FREDERICK L. CRESSEY MISS FLORENCE DEW. CRESSEY
On the Shore road of State Highway from Portsmouth to Portland

Drive to FRANKLIN
NEW HAMPSHIRE, and visit

THE WEBSTER PLACE ANTIQUE SHOP

Now Open for the Season

An unusually fine collection of furniture,
china, glass, pewter, iron, and
a fine collection of New
England hooked rugs



TEA ROOM

Dinner :: Tea :: Lunch

HOME COOKING, FRESH EGGS
CHICKEN, and VEGETABLES

C. C. BROWN

*On the Daniel Webster Highway, 90 Miles North of Boston, 15 Miles
from Concord*

Everything Guaranteed as Represented



MARBLEHEAD is one of the oldest and quaintest of New England towns. Its streets and houses have been changed very little during the past centuries; it has lost none of its early charm.

Seventeen years ago we opened a shop here. We tried to bring the atmosphere of the town into it. Our customers think we have succeeded. You will find here at all times a good selection of American and English furniture, glass, china, and hooked rugs.

*Come to Marblehead,
and when you do, visit us*

MARBLEHEAD ANTIQUE EXCHANGE

Corner State and Front Streets

MARBLEHEAD

Near the Boston Yacht Club

MASSACHUSETTS



VERY EARLY CURLY MAPLE HIGHBOY WITH OLD ENGRAVED BRASSES

A PERFECT pink lustre china tea set, 30 pieces; a high-post maple bed, acanthus-leaf carving; a set of six Sheraton dining chairs with armchair; mahogany slant-top desk; mahogany rope-leg drop-leaf table; rare walnut Dutch-foot drop-leaf table; tip-and-turn table; American stamped pewter platter and porringer.

Everything Guaranteed as Represented

E. C. HALL

145 Longmeadow Street

*On Main Route from Boston to New York. Three blocks
from Springfield Line. Look for 145 on yellow sign.*

LONGMEADOW, MASS.



Do Your Own Stenciling

THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.75

Send check with order

OLD CURIOSITY SHOP

E. E. White

BELMONT :: VERMONT

Antique Furniture Glass China

ROBERTA C. NICHOLSON



1220 VIRGINIA STREET CHARLESTON, WEST VIRGINIA
Everything Guaranteed as Represented *No Extra Charge for Crating*

FINE old pine corner cupboard, illustrated, original hinges, scrolled shelves, \$40; another in walnut with H hinge, \$100; cherry Dutch cupboard, refinished, \$125; fine set in maple, \$130; Hitchcock, \$75; cherry and mahogany, \$75; chests of drawers in pine, maple, cherry, walnut, and mahogany, \$35 to \$125; samplers, \$6 to \$45; one pair of fine walnut high posters with testers, \$175; other wood beds as low as \$10; maple day bed, \$30; American eagle mirror, oval, \$30; splendid tole tray, \$30; set of eight Bunker Hill cup plates, \$32; sixty pieces of Ridgway dark blue china, date 1832, \$60; fine old writing-arm Windsor chair, \$100. A full assortment of tables, flasks, ladder-back chairs, etc.

Early American Pine and Maple Furniture
 Fine Mahogany
 Mirrors : Painted Chests
 Rare Pennsylvania Pottery
 Pitkin Bottles : Rare Flasks
 Three-mold Glass
 Sheffield, Silver and Old Brasses
 Historical China

UNUSUAL THINGS IN THEIR ORIGINAL CONDITION

In the shop of
MRS. ALBERT K. HOSTETTER
 10 South Queen Street LANCASTER, PENNSYLVANIA



On the Susquehanna Trail

Kneehole Desk
 Two fine Pennsylvania Chests
 S. Hoadley Clock, eight-day, pine case
 1876 Centennial Calico in small pillows
 or for framing

American and English Antiques

Wingchairs	Sets of Chairs
Dining Tables	Bureaus
Highboys	Desks
Lowestoft	Pewter

S. TISHLER

80 Charles Street BOSTON
Authenticity Guaranteed

Twenty-Five Years of Honest Dealing
is Your Protection

SHAY ANTIQUES, INC.

A Treasure House of Antiques

181-185-187 Charles St., Boston, Massachusetts
 Corner Charles and Cambridge Streets

Summer Shop:

THE BUNGALOW

LOUDON, NEW HAMPSHIRE

LOVERING'S MILLS, eight miles from Concord on the new route to Belmont and Laconia

Everything Guaranteed as Represented

*Recently added to my
 collections are:*



A very fine strawberry lustre tea set; an old Sheffield plate tea service; a three-piece girandole set with old prisms; a San Domingo Queen Anne mirror; a white alabaster 18-inch lamp, hand carved, electrified, with rose parchment shade; a very fine cherry corner cupboard, all original, old window glass in the door.

Write me your wants if you cannot call

RUTH KNOX

529 Third Street, near Main NIAGARA FALLS, N.Y.
 Telephone 2966
Everything Guaranteed as Represented

HOOKED RUG (*Garden of Flowers*)
 8 feet, 6 inches by 9 feet; beautiful soft tones

MANTEL MIRRORS

Three three-section

PINE MANTEL

Unique shape, carved decorations

MAPLE FLAT-TOP HIGHBOY

Small size, original brasses

SILVER TEASPOONS

Three sets of six by *William Hamlin*, Providence, 1772

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON
 141 West Main Street, WICKFORD, RHODE ISLAND Telephone 60
Everything Guaranteed as Represented



MAHOGANY HEPPLE-
 WHITE BUREAU
 CURLY MAPLE BUREAU
 CURLY MAPLE DINING

ROOM TABLE

THREE - SECTION

MANTEL MIRROR

MAHOGANY CHIPPENDALE CORNER CHAIR
 GLASS, PEWTER, CHINA, BRASS, AND IRON

AT THE SIGN OF THE COACH

29 NORTHAMPTON ROAD AMHERST, MASSACHUSETTS
 Isabel Houghton Glatfelter G. V. Glatfelter
Everything Guaranteed as Represented



At 49 Charles Street

There are many shops on Charles Street and to visit them all in a short trip to Boston is not easy. This is one, however, you should not miss because it contains a most unusual collection of china and glassware as well as fine English and American furniture personally collected by Mr. Rothstein.

The Eagle Antique Shop

49 Charles Street : BOSTON, MASS.

WHERE THE OLD and the NEW MEET

*A New Department of Antiques
and Colonial Reproductions*

You will find an unusual collection of early American antiques and authentic Colonial reproductions in our fourth floor gallery.



FLINT & BRICKETT CO. Inc. [OF SPRINGFIELD, MASSACHUSETTS]

COMPETITION

ANOTHER ANTIQUE SHOP has opened a few doors below us. Three of us now within walking distance; so, if you do not find what you desire in our shop, it will be convenient to visit the shops of our competitors, neighbors, and friends.

YE OLDE FURNITURE HOME

899 MOUNTAIN AVENUE
WESTFIELD, NEW JERSEY

S. ELIZABETH YORK

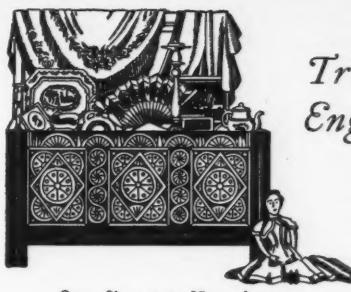
of
THE FRANCES NYE HOUSE
MATTAPoisETT, MASS.

Offers the following items for September:

3 fine proof pieces marked *Bennington Pottery*; 4 historical blue *Wood* pieces, proof; 1 small pink plate, view of New York; 1 lavender plate, *Manhattan*; 1 small old blue chest, original becketts; some fine scrimshawed ivory; tea set of pink lustre; Liverpool ware with ship decoration; overlay or cameo glass lamps; several brass-bound chests in original condition; rare clocks; mirrors; tables; chairs; chintz quilts in quaint old colorings; fine old bottles; flasks; vases, etc., in rare colorings.

Telephone, MATTAPoisETT 143

Write or Call



The Treasure Chest of English Antiques

Has recently acquired many beautiful pieces of furniture, lustre, glass, Sheffield plate, Staffordshire, pewter, silhouettes, etc., personally collected by Mrs. Carleton in England and Ireland.

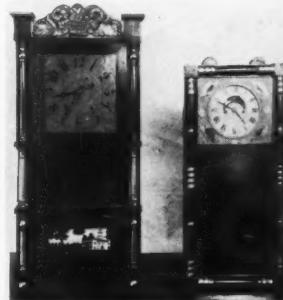
LOUISE PORTER CARLETON : Hanover, N.H.
4 OCCOM RIDGE DARTMOUTH COLLEGE
Hours 10 to 6 and by appointment

EVERY now and then a customer finds something in my shop I never knew I had. That is because buying comes first with me. I buy all the time and so much that I can't always keep track of everything. You'll find at my shop a profusion of furniture, china, glass, rugs, and the like. You will say the shop is well worth a visit.

*The Old Country Store, at Marblehead,
is now open*

ELMER C. HOWE

73 NEWBURY STREET :: BOSTON, MASSACHUSETTS



THE CHEST-ON-CHEST

13 Market Square
Providence R. I.

Everything Guaranteed as Represented

Something Different

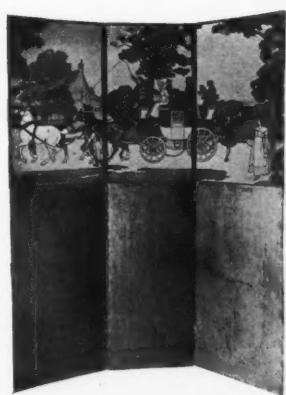
A Bristol timepiece of beauty and distinction, all original. Also a rare mirror clock in original condition. Both eight-day movements and strikers.

We have a fine collection of rare hall, banjo, and shelf clocks. We are in a position to furnish individual pieces or whole rooms complete with appropriate antiques, from lighting fixtures, pictures, and wall decorations to furniture and rugs.

We specialize in the unusual and solicit your inquiries.

THE SEA CHEST

262 Union Street
New Bedford Mass.



COACHING DAYS, "THE START," \$37.50



Wallpaper Screens

so ravishing in color as to lend a vivid charm to any country house. Useful, too.

\$35 to \$150

The Treasure House

215 NEWBURY STREET
KENMORE 0779



SHERATON INLAID MAHOGANY SIDEBOARD,
AMERICAN, 1790-1800.
Width, 5 feet 10 inches; height, 3 feet
7 inches.

THE front is shaped and equipped with three drawers and three cupboards, faced in a beautiful crotch blonde mahogany, bordered in tulipwood and holly. It stands on six finely reeded, tapered and turned legs. The edge of the top is bordered with similar inlay, the skirt with a delicate diaper pattern inlaid in holly and ebony. Very fine quality.

BAYONNE ANTIQUE SHOP
151 WASHINGTON STREET :: NEWARK, NEW JERSEY
Everything Guaranteed as Represented

Good-Bye Until September Fifteenth

TWO months in the British Isles should unearth some good hunting pictures if one really loves them and is always on the lookout.

France should contribute miniatures and old enamel boxes; both countries a bit of silver.

MRS. BAUGH
Blue Eagle Antique Shop
413-415 East Baltimore Avenue MEDIA, PENNSYLVANIA
Telephone, MEDIA 678

F. C. POOLE
BOND'S HILL GLOUCESTER, MASS.
Telephone 1585-W

*Fine
American and English
Antique Furniture
Cabinetmaking and Upholstering*

ANNA M. LAISE PHILLIPS
Specialist and Consultant
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Early American Floor Coverings
Offers for the season an unusual showing of
RARE HOOKED RUGS
Priced for quick sale
HEARTHSTONE STUDIOS
965 MADISON AVENUE Telephone, RHINELANDER 9794 NEW YORK CITY
Mail orders accompanied by check filled with privilege of exchange
HOOKED RUGS RENOVATED AND REPAIRED

*Competently Restored When Sold;
Before That, in the Rough*

Antique furniture and woodwork bought and sold. Your own antiques repaired and upholstered, matched if you wish. Special detail work.

A. WILLIAMS
56 Ossining Road PLEASANTVILLE, NEW YORK
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Everything Guaranteed as Represented



PHILADELPHIA TYPE
CHIPPENDALE CHAIR
Walnut Original

Come and see
our stock

One visit is better than
a dozen letters.

WEST CHESTER FRANCIS D. BRINTON PENNSYLVANIA
OERMED FARM
Everything Guaranteed as Represented

FOR SALE

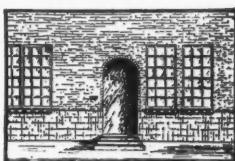
Silver resist pitcher, perfect condition, \$30.
Antique mahogany round-top card table, one yard across top, wonderful condition and color, given away at \$45.

GEORGE REYNOLDS
37 French Street
PAWTUCKET RHODE ISLAND

Mrs. Mary D. Walker

ON THE HARBORSIDE AT MARION
TWO OLD WIRE FENDERS
COLORED GLASS
N. CURRIER PRINTS (large)
The Last War Whoop *Winter in the Country*
Many other things of interest

Front Street and Wareham Road MARION, MASS.
Everything Guaranteed as Represented



JANE WHITE LONSDALE
INTERIOR DECORATOR
314 EAST 57TH STREET
NEW YORK CITY
PLAZA 3357

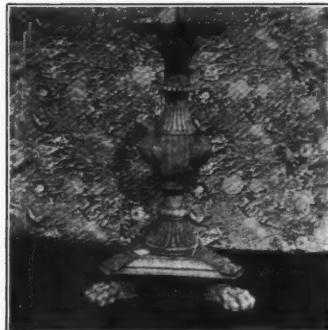
STAMPS WANTED

United States Stamps (1847-1870) on original envelopes or separate copies, Provisional issues, Locals, Confederate and British North America. Full market value paid for large or small lots.

Send by Insured Mail or Write Full Description

F. E. ATWOOD

683 Atlantic Avenue BOSTON, MASSACHUSETTS



AN EXCELLENT ALABASTER STAND
THE Harry Mark
ANTIQUE FURNITURE EXCHANGE OF BROOKLYN
BROOKLYN, NEW YORK
BROOKLYN'S LARGEST AND FINEST ANTIQUE SHOP

The Shop of the Two Young Men

OGUNQUIT, MAINE

IS NOW OPEN

RARE ANTIQUES

Everything Guaranteed as Represented

*The Old Treasure Chest
South Road, Kingwood Park
Poughkeepsie, New York*

Will open on September 1

It offers a choice collection of old-world furniture, china, glass, copper, brass, pewter, fabrics, old amber, and jewelry.

This collection represents most carefully chosen objects of art which should appeal to every lover of the beautiful.

Authentic American Antiques

THE OLD FURNITURE SHOP

1030 Main Street

EDITH I. HENDRICK
ARTHUR E. ANDERSON
Collectors

WORCESTER
MASSACHUSETTS

On Main Road from Boston to New York

SALE

Entire Stock of

THE WINTHROP ANTIQUE SHOP

134 Winthrop Street

TAUNTON, MASSACHUSETTS

TO BE DISPOSED OF AT
REDUCED PRICES

American
ANTIQUES

Announcing the opening of my new and larger shop at

89 SOUTH MAIN STREET

With a more extensive collection of rare old treasures

FURNITURE :: HISTORICAL FLASKS
GLASS : CURRIER PRINTS : PEWTER
Send for my monthly list

RUTH WEBB LEE
PITTSFORD, N.Y.

(Near Rochester)

LUSTRE TEA SET, Small Strawberry Pattern
Two other lovely sets just received
Description and price on application

MAPLE GATELEG TABLE — Original,
fine turnings. A bargain at . . . \$500

*The American Pottery Collection is still on view
at our Summer Shop*

McKEARIN'S
21 EAST 64TH STREET SUMMER SHOP
NEW YORK CITY HOOSICK FALLS, N.Y.

ANTIQUES

From crude kitchen utensils
to rare furniture
Large and small hooked rugs
Currier & Ives pictures

Glass : China : Lamps : Brass : Pewter : Quilts
Last Season at Lakewood Inn

Old Homestead
Furnished Completely

669

Storehouse for
Unrestored Pieces

FYSCHE HOUSE
224 Madison Avenue, Skowhegan, Maine
Watch for sign — FYSCHE HOUSE



COLLECTION OF SOUTH JERSEY GLASS

RENWICK C. HURRY
Antiques and Paintings
Currier & Ives Prints
7 EAST 54TH STREET :: NEW YORK CITY

HOOKED RUG REPAIRING

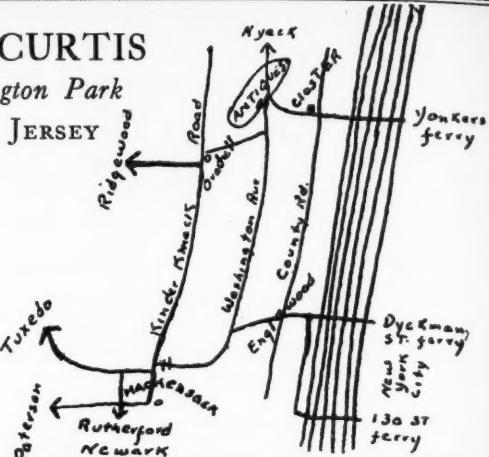
Fine Work :: Highest References

If you want your hooked rugs cleaned, repaired, or remodeled by experts, call on us. We do work for the leading dealers and collectors in America. We have made seemingly impossible repairs for others and can do the same for you. Send us your hooked rugs for free estimate.

We also renovate Oriental rugs and antique tapestries
and we carry some hooked rugs for sale

COLONIAL HOOKED RUG SHOP
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BLOCK-FRONT KNEE-HOLE DRESSER

Dresser is in walnut with original brasses

PRICE \$1500



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Genuine Antiques Only
504 WEST MAIN STREET RICHMOND, VIRGINIA

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*Announces the Removal on October 1
of her ANTIQUE SHOP
from*

BRONXVILLE, NEW YORK

to

**23 EAST 63d STREET
NEW YORK CITY**

A small space,
very small type,
yet you read it

Your message here to
American buyers of
antiques would also be
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You will find it
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Hooked Rugs to the Trade

JUST now we have an especially fine selection of hooked rugs ranging in price from \$7 to \$15, in a great variety of designs, colorings, and sizes. Also a good selection of the better grade of rugs.

Since we buy our rugs personally from private owners, we can sell them at prices that are right.

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W. H. WILKINSON, Proprietor

1901-1911 Main Street :: :: KANSAS CITY, MISSOURI
Everything Guaranteed as Represented

Hepplewhite sideboard, cherry, handsomely inlaid, \$750; Old Worcester fruit set, handed down from the Van Rensselaer family of New York, \$125; a set of five Chippendale mahogany chairs, four side and one arm, \$600.

The SUNRISE SHOP

WE have on hand for the summer home interesting pieces in chairs, tables, beds, chests of drawers, highboys—in maple and cherry; set of six Hitchcock chairs in perfect original condition, exceptionally rich stenciling, well preserved, seats perfect; beautiful lamps; pottery; a rare collection of quilts.

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Ada Millard Robinson

148 YORK STREET NEW HAVEN, CONN.
One-half block from Yale's beautiful Harkness Memorial Group
Everything Guaranteed as Represented

NERVOUS, TIRED, NOT SO PEPPY
TRY ANTIQUEING
OTHERS DO, WHY DON'T YOU
VISIT
THE ANTIQUE SHOP

OF
MRS. M. B. COOKEROW
265 KING STREET POTTSTOWN, PENNSYLVANIA

THE OLDE HOUSE at Sandwich, New Hampshire, stands beside the highway in one of the most picturesque and unspoiled of the early mountain communities of New England. Old in fact, as in name, the house and shop afford fitting background for a collection of antique glass, china, pottery, and furniture, gathered from homes of the countryside and from once-thriving rural towns.

KATHARINE F. BRYER
and FRANK A. BRYER
SANDWICH, NEW HAMPSHIRE

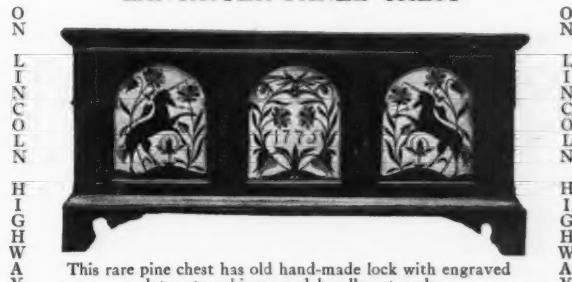
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On Boston and New York Highway

G. L. TILDEN, Proprietor

Call and see the Large Collection of
GLASS : CHINA : PEWTER : OLD TIN
CHAIRS : MIRRORS : STANDS
ALWAYS ON DISPLAY
CUP PLATES AND SALTS A SPECIALTY

PENNSYLVANIA ANTIQUES LANCASTER PANEL CHEST



This rare pine chest has old hand-made lock with engraved date; strap hinges and handles at ends

L. P. AARDRUP

LANCASTER-341 NORTH QUEEN STREET-PENNSYLVANIA

PORTSMOUTH :: NEW HAMPSHIRE
Settled 1623

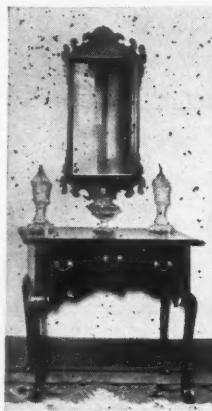
ANTIQUES

Furniture, Ship Models, Hooked Rugs, Glass, etc.

I have been selling antiques from the same location for thirty-four years and handle only genuine American pieces, and I guarantee every one.

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217 MARKET STREET, CORNER OF DEER STREET
Branch: 157 MARKET STREET



American Antiques

- Curly maple Queen Anne lowboy
- Pair of glass whale oil lamps with original wick holders
- Sandwich covered comport

The Sign of the Mermaid
1014 E. JEFFERSON AVENUE
DETROIT, MICHIGAN

This shop is full of good old early American antiques. One of the largest stocks in the state to select from. Old curly maple, plain maple, and pine. Any of the above woods are wonderful when properly refinished. Over a thousand chairs to select from, odd ones and complete sets. Nearly two hundred mirrors, many rare ones. Come with your truck. The prices are right. Everything is guaranteed as represented.

THE COLONIAL ANTIQUE SHOP

WALTER F. LARKIN
308 Stewart Avenue :: :: ITHACA, NEW YORK

This shop is well stocked with a fine selection of early American antiques. Much old curly and plain maple. Many interesting pieces in old pine. Plenty of interesting old glass, good Currier prints, desirable quilts and dated coverlets, many nearly a century old. Fine selection of interesting mirrors. You will be surprised at the most reasonable prices we are making for the autumn trade. Everything guaranteed as represented. Much of the furniture at this shop is refinished and in excellent usable condition. No revamped pieces. All good old early American antiques.

THE RED BRICK ANTIQUE SHOP

MARIE L. LARKIN
205 Main Street :: :: FLEMINGTON, NEW JERSEY

PRIME OLD ONES

EGHTEENTH CENTURY silver cream jug, pear shaped, recurve scroll handle, beaded rim, \$125; set of six tiger streaked curly maple Hitchcock chairs, round grip tops, strong original old rush seats, perfect, \$325; Hitchcock settee with arms, all tiger streaked curly maple, three-chair-back type, round grip top, perfect original old rush seat, \$300; trefoil-curve candle table, tiger streaked curly maple, all original, Phyfe up-curved feet, original old brass catch, \$85; pair of perfect old apple-green glass mantel vases, old cut prisms, rare, graceful, all original, \$50; "Aunt Mandy's" rose pink lustre, gold glint, Leeds tea set, design of holly leaves and berries, (history given) eight perfect cups, twenty-two pieces, \$130; large Paul Revere lantern, unusual type, with an extra candle holder on top, \$10; also a set of perfect thin china fruit plates and compote, colored bands and fruit, \$15.

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Greenaway Lodge, PAINTED POST, NEW YORK

Telephone 412-J CORNING Everything Guaranteed as Represented

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1742 M STREET N.W.
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*Rare and Beautiful Old Pieces
Reasonably Priced*

VALLEY FARM ON CRUM CREEK



One mile east
of Media,
Pennsylvania

Impersonal
Not Impressive
Simple and Safe

Chance of the rare — Choice of the good
Clean goods. Courteous treatment. Fair values
Strange as it may seem an Antique Shop
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Hooked Rugs

NOW HEADQUARTERS FOR HOOKED RUGS IN THE UNITED STATES

No question about it. We are glad to send selections anywhere on approval to all responsible parties. We are also receiving numerous collections of antique furniture, old glass, coverlets, quilts, etc. Whatever your wants, write us. We can help you.

NEW ENGLAND SALES ASSOCIATION, INC.

222 State Street, BOSTON, MASSACHUSETTS

Everything Guaranteed as Represented

ED WHITNEY GENUINE ANTIQUES

SPECIALIZING
N. E. Cottage Pieces

"THE MAPLES"
1150 MIDDLEBORO AVE.
EAST TAUNTON, MASS.
Telephone, TAUNTON 795-22

"ON THE CAPE ROAD FROM TAUNTON"

In old NEWPORT, NEW HAMPSHIRE, on the corner of MAIN and MAPLE STREETS, I have opened my shop for the summer months.

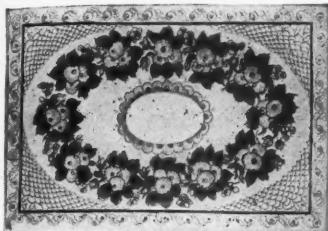
*As you travel to Lake Sunapee
Or White Mountains, be sure to stop
When the sign of Ye Antique you see,
For 'tis Ye Old Curiosity Shop.*

Filled with interesting old pieces of china, glass, prints, hooked rugs, and furniture, many with true historical value. Specializing in small articles that may be carried with one.

ELEANOR B. PERRY

Main Shop, 27A North Broad Street, Ridgewood, New Jersey,
closed during the summer months.

Hand-Painted Clock Glasses and Dials



MIRROR TOPS, TRAYS
RESTORED OR REPRODUCED
ANY STYLE, SIZE, QUANTITY

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ALL WORK GUARANTEED

Prompt Service

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OLDE BURNHAM HOUSE

Built in 1640

IPSWICH IN MASSACHUSETTS

The Mecca for all collectors

Delicious Lobster, Chicken and Vegetables.
Beds and baths for discriminating guests.
Curly Maple, Pewter, Glass, Rugs.

Kept by
MARTHA LUCY MURRAY, Owner-Manager
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PROVIDENCE, RHODE ISLAND

Telephone, ANGELL 4455

**G. & A. H. OSWALD'S
ANTIQUE SHOP**
In "The Heart of The Berkshires"

**A GENERAL LINE
OF ANTIQUES**

Come and see us

11 LINDEN STREET :: PITTSFIELD, MASS.
Near the Maplewood Hotel

NEAR Detroit and on the highway to Chicago is one of Michigan's pioneer homes. Antiques have a natural setting in such a home. Considerable money has been spent and it is now known as one of the few antique shops of this section.

There is a large basement under the entire building with oil-o-matic heater recently installed. Fine water is pumped by electricity from an artesian well. There are five airy rooms besides kitchen, laundry, rest room, and office on the ground floor, as well as heated garage entered from ingle nook. Old hand-hewn oak beams with a fine manteltree sitting room and old glass in the windows add interest here. Two stairs lead up to four roomy bedrooms with, besides, a double loft with a bay window. There are three acres with cherry, pear, apple, and peach trees, berries and grapes. A two-car garage, a toolhouse and large dog kennel yard.

Appearance is attractive to the road, and property is all fenced in neatly. Large shade trees surround the house. A tea garden would be successful and rooms could be used as dining parlors. The garden could be in nursery stock. A long lease will be given with only outlay for furnishings and antique stock on hand.

Address: ROUTE 2, Box 20, YPSILANTI, MICHIGAN

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THE KORNER AND WOOD CO.

ANTIQUES FROM FRANCE AND ITALY

Set of six Louis XVI Fauteuil

Fine carved wood Louis XV Mantelpiece

Painted Florentine Cabinet dating 1500 (unrestored)

Thirty-two metres of Toile de Jouy (registered)

Jewelry : Glass : Silver : Pewter

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CORNELIA GRAY DAMON invites those who are interested in antique furniture and objets d'art to view her collection of importations to be exhibited at

LOUDONVILLE EXCHANGE
LOUDON ROAD, ALBANY, NEW YORK

*Of Course There Are
ANTIQUES in DETROIT*

It is an old City Started by Cadillac in 1701

DURING the past twenty-eight years, we have collected many rare things and still have enough of them left to make our shop a surprise to discriminating collectors.

We shall try to make and keep our shop a reliable place in which to seek and find authentic antiques, always at reasonable prices.

W. K. PRATT

2748 CASS AVENUE Telephone, CADILLAC 1511 DETROIT, MICHIGAN



The
Exeter
Galleries
Antiques
Works of Art

179 NEWBURY STREET
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A SMALL BOY

Standing at the end of a long line of applicants for a position, sent this note in to the boss. "Don't do anything until you see me. I'm number thirty in line, BUT I'M THERE WITH THE GOODS." He got the job.

Our warehouse is just an old-fashioned building, and we are not in a fashionable neighborhood, but "WE'RE THERE WITH THE GOODS."

Hundreds of the most exquisite antique mantels in wood and marble, and also beautiful reproductions by the best artists of Europe; original Colonial doorways, iron grille entrance doors, interior iron grille gates, iron lamps, and many other interesting things.

YE OLDE MANTEL SHOPPE
 Established Over Fifty Years
 63 NINTH AVENUE :: NEW YORK CITY
 (Near 15th Street)

*While in New Hampshire
 Don't miss the chance to visit*

BLANCHARD'S ANTIQUE SHOP
 at CENTER SANDWICH
 NEW HAMPSHIRE

Where you will find a nice collection of all kinds of antiques sold at the very lowest possible prices and where everything is guaranteed as represented.

MARSHFIELD 259

EDWARD C. FORD

CARESWELL SHOP

MARSHFIELD
 MASSACHUSETTS

Unusually fine collection of American antiques including early glass, pewter, china, etc., acquired principally from original sources.

ADDA

Located next to the Historic Winslow House

Mrs. Cordley

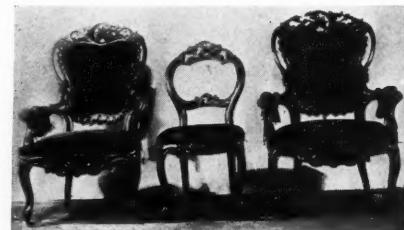
Wishes to announce that she is now in Europe in quest of additions to her present rare collection of antiques. She will return in October, at which time her customers and others will be invited to inspect her finds.

1319 CONNECTICUT AVENUE WASHINGTON, D. C.
Everything Guaranteed as Represented

WE have missed seeing many of our old customers this summer due to the fact that the roads north of Dundee have been under construction. We think by fall they will be greatly improved and we hope you will all come this way as there will be many bargains awaiting you:

Bow-back Windsors	Curly maple beds
Chairs and tables	Small old courting mirror
Yellow Sandwich glass rosettes	Star and feather plates
Good cherry chest of drawers with brasses	

JEMIMA WILKINSON ANTIQUE SHOP
 DUNDEE Florence W. Upson NEW YORK
Everything Guaranteed as Represented



TO DEALERS

If you are looking for early American furniture, glass, china, paintings, prints, Empire and Victorian furniture, at very low prices, get on my list and I will mail you a list of new arrivals every two weeks. Or pay me a visit as I have plenty on hand and you will find my prices very low.

CAMDEN ANTIQUE SHOP
 JAMES F. IANNI, Proprietor
 1112 PINE STREET PHILADELPHIA, PENNSYLVANIA

LAWRENCE HYAMS & Co.
(Formerly with M. STACK & Co.)
 We have the Largest and Most Complete Stock of
Antiques in Chicago

AND THE MIDDLE WEST
 Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, And-irons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

Expert Refinishing and Restoring *Inspection Cordially Invited*

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Telephone, WABASH 1722

THE OLD GILBERT HOUSE

Built 1794

Now located at the
EASTERN STATES EXPOSITION GROUNDS
SPRINGFIELD, MASSACHUSETTS

Will be completely furnished during Exposition week
September 16 to 22, by

EDNA H. WINTER, *Antiquarian*
162 MAPLE STREET SPRINGFIELD, MASSACHUSETTS

*This entire collection will be offered for sale
at the close of the Exposition*



REPRODUCTIONS

RESTORATIONS

Reproduction of a desk in the Metropolitan
Museum of New York

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NEW BEDFORD and BUZZARDS BAY

ARE YOU PLANNING AN
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For many years now Wm. K. MacKAY Co. Inc.
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They will be glad to consult with you regarding the
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Antique Sales a Specialty Appraisal for all Purposes

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Why not stop at

B. R. CHAOUSH ANTIQUE SHOP

11 ST. JAMES AVENUE
(Near the Armory Grounds)

And see the Rare Pieces of Early American Antiques

TWO slant-top curly maple desks; 36 inches wide, curly maple chest-on-chest with pierced handles; maple highdaddy in good condition; mahogany Hepplewhite three-part dining table; mahogany Sheraton bureaus; solid mahogany Governor Winthrop, serpentine front, claw and ball; desk with original handles, guaranteed; Queen Anne chairs, Spanish feet; two ship lanterns, very old; a fine collection of Chippendale mirrors. These and many other interesting pieces will make it worth while to visit our shop.

SPRINGFIELD MASSACHUSETTS

Everything Guaranteed as Represented

EVERY interesting collection of both old and new hooked rugs, in sizes from 6 x 9 feet to small mats. Also a fine collection of braided rugs in all sizes.

COBB-DAVIS, Inc.

ROCKLAND

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The
BULLSEYE
SHOP

54 Church Street, Cambridge, Massachusetts

LINEN : CHINA : GLASS : RUGS

Mrs. PERCIVAL DOVE

Mrs. Randall Crawford



The Covered Wagon Shop

ANTIQUES

6404 EUCLID AVENUE CLEVELAND, OHIO

Age-old relics of all kinds from Spain, England, France, Holland, and Italy. Also every type of early American antique including some rare museum pieces.



BEAUTIFUL ANTIQUES for the furnishing of beautiful homes, including: two inlaid card tables; two inlaid sideboards; one inlaid set of chairs; two inlaid chests of drawers.

Interiors of Distinction Planned and Executed

MARTHA DEAN, Consulting Decorator

THE SNUG HARBOR ANTIQUE SHOP

425 Main Street :: :: NEW LONDON, CONNECTICUT
Telephone, NEW LONDON 4139

**JUST RETURNED FROM ENGLAND
WITH A FINE COLLECTION
OF ANTIQUES**

In addition to a large variety of English antiques, I have in stock at present two American rocking-ship tall clocks, two American *Wilder* baby grandfather clocks, one American *Wilder* shelf clock, a beautiful Sheraton staircase, complete.

DANIEL F. MAGNER
FOUNTAIN SQUARE HINGHAM, MASSACHUSETTS

Historical and Decorative Antiques

CATHERINE CHASE
31 Clinton Street, BROOKLYN, NEW YORK

SPECIAL ITEMS:

SEVERAL exceptionally beautiful French eighteenth century pieces in cherrywood, polished walnut, and fruitwoods.

Two great large old oval Sheffield silver tea trays with feet and handles, exquisite in design and perfect in condition.

Playthings of long ago



MRS. CLARA L. HARRINGTON
262 East Main Street
EAST GLOUCESTER, MASSACHUSETTS
F. W. STANTON, Manager

643

EARLY American furniture in mahogany, maple, and pine; card, dining, tavern, and many small tables; chests of drawers and desks; silhouettes; mother-of-pearl card cases; Battersea enamel patch boxes; and many small cabinet pieces; Sandwich glass in clear, green, blue, amber, and vaseline; large variety of goblets and lamps.

Everything Guaranteed as Represented

FOR SEPTEMBER—

The COLONIAL SHOP

22-24 NORTH WATER STREET NEW BEDFORD, MASSACHUSETTS
Located diagonally across from the Whaling Museum

Has many, many items for lovers of antiques. We can list only a few items from an unusually large stock:

A Duncan Phyfe writing and sewing drop-leaf table, claw feet; a very small mahogany lowboy in perfect condition; a small tavern table with turned legs, all finished; a larger tavern table with grooved legs, all finished; a large and very early paneled cupboard, a real gem; a cupboard-on-cupboard of pine, all finished; a mahogany secretary, all in order; a maple secretary, ready for instant use; a maple desk with reeded feet and scrolled apron, original brasses, several chests of drawers in maple and early pine; mahogany chests of drawers and combined maple and mahogany ones; tables of all kinds—dining size, bedside candle stands—of mahogany, maple, pine.

CHINA :: ORNAMENTS :: GLASS OF ALL KINDS

Come and look—you will be overwhelmed

THE COLONIAL SHOP
22-24 North Water Street
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TWIN GATEWAY
BUZZARDS BAY, MASSACHUSETTS
On the main Cape Cod Highway

W. W. BENNETT, Proprietor

*General Line of Antiques
and
Old Glass*



CHARLES E. COMINS

On Boston Post Road
One East Main Street WARREN, MASS.



NOTICE

OWING to the death of Mrs. Martha Morgan, all of the stock on hand is to be sold at greatly reduced prices. This is a rare opportunity for you. Many exceptional pieces are here in furniture, glass, china, and the like.

MARTHA MORGAN

847 Lexington Avenue :: :: NEW YORK CITY
Near 64th Street Telephone, RHINELANDER 7424

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Genuine Antiques

FINE FURNITURE

PEWTER

LIGHTING DEVICES

P. G. PLATT

MARY M. PLATT
WALLINGFORD, PENNSYLVANIA

The HALF MOON INN

At the northern end of the famous Storm King Highway
One of the most beautiful scenic roads in the country
Between West Point and Cornwall, New York

IN this quaint little inn (over a hundred years old) is a small but interesting collection of antiques for sale. For instance, a Sheraton sideboard, nearly perfect, \$400; a mahogany low-boy, \$150; a twelve-leg maple settle in perfect condition, \$300. Besides these are many less distinguished, but quite as charming, things at remarkably low prices which anyone would like to have for this country home.

LUNCH TEA DINNER

Best Southern Cooking

TEA GARDEN Telephone, CORNWALL (N. Y.) 139 OPEN FIRES

Bannerman Specials

EARLY AMERICAN FLINT MUSKET	...	\$25
AMERICAN HOME-MADE POWDER HORNS	...	6
TURKISH FLINTLOCK PISTOL	...	18
MALAY KRIS WITH SCABBARD	...	20
IRON CANDLE SNUFFERS	...	3
MODEL BRONZE CANNON, 1755	...	24

These and many other similar articles shown in our
372-page illustrated catalogue, mailed for 50 cents

FRANCIS BANNERMAN SONS

Free Museum and Salesrooms

501 BROADWAY :: :: NEW YORK CITY
Established 1865

JOHNSON'S BOOKSTORE

SPRINGFIELD



MASSACHUSETTS

VISITORS TO EASTERN STATES EXPOSITION

We extend a most cordial invitation to
visit our Antique Shop.

BOOKS · STATIONERY · TOYS · GIFTS · ANTIQUES
THE LARGEST STORE OF ITS KIND IN NEW ENGLAND

Re-Seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair
yourself and at practically no expense.

It is not necessary to wade in the marshes, nor to
buy real rush. Our FIBRE RUSH will outwear
a rush seat, and looks twice as well.

DIRECTIONS for re-rushing furnished upon request.

Our prices are:

5 pounds	...	75c. per pound
10 pounds	...	50c. per pound
50 pounds	...	20c. per pound

*About 2 1/2 pounds per seat required
Kindly remit with order to save time*

NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: :: PHILADELPHIA

FOREIGN ANTIQUES

I seek "collectors-in-the-making"

One such client at a distance, who buys regularly, wrote last June: "next fall I hope to resume my small purchases of antiques. I do appreciate your business methods immensely."

MARION BOOTH TRASK

37 East 57th Street

NEW YORK CITY

Telephone, REGENT 7279

*Investment counseling
in foreign antiques*



EUGENIE HATCH

Twin Gables

KINGS HIGHWAY EAST SANDWICH, MASS.

OFFERS FOR THE MONTH OF SEPTEMBER:

A few fine mirrors
Several interesting old portraits
Unusual colored glass lamps
Twelve purple goblets
Miniature tea services
Doll's furniture

Everything Guaranteed as Represented

HIGH chest of drawers, maple ends, cherry drawer fronts, splendid condition, \$135. Small maple and pine slope-top desk, nice interior, very old, \$165. Pine blanket chest, one long drawer, \$40. Small maple candle stand, one drawer, \$25. Curly maple dressing table, two small drawers, small round button-foot legs, \$85. Curly maple rush seat chair, \$30. Mahogany inlaid sewing table, very nice, \$125. Walnut Chippendale chair, very pretty back, \$85. Plain maple highboy, \$250. Several good Windsor chairs, \$25 and \$30 each. Small maple chest of four drawers, \$90. Curly maple field-type bed, \$125. Mahogany inlaid shaving stand, \$50.

*All articles listed above are genuinely
old and have been properly refinished
ready to use. Crating free of charge.*

W. J. FRENCH

539 LANCASTER AVENUE BRYN MAWR, PENNSYLVANIA

Visitors welcome at

H. STONE'S ANTIQUE SHOPPE

303 CAMBRIDGE STREET

BOSTON, MASSACHUSETTS



OUR summer shop is now open with a complete line of antique furniture, hooked rugs, Sandwich glass, and bric-a-brac.

542 Main Street

HYANNIS SHOP

Hyannis, Massachusetts

Opposite MAYFLOWER HOTEL



Quagliata
Reproduction Furniture

BENCH MADE

Is mortised and tenoned with hand-rubbed finish, making it suitable to combine with fine antiques.

Write us your special needs

**THE SOLITAIRE
TABLE COMPANY**

Boston Post Road

OLD SAYBROOK ~ ~ CONNECTICUT

MRS. THOMAS TRAVIS
PEKING PAILOU
147 WATCHUNG AVENUE MONTCLAIR, N. J.
Telephones, 8829, 3949 MONTCLAIR

American Furniture, Oriental Art Objects

Among the choice things we are offering at present are: a silver porringer, *I. Burt, Boston, 1690-1745*; pewter communion set with baptismal bowl, *Boardman & Co., New York*; a signed *Tracy Windsor*; old Chinese embroideries; lustre; historical blue; samplers.

The shop can be reached by car or bus, via Holland Tunnel. The bus leaving 7th Avenue and 52d Street every half hour will stop at the door.

YE OLDE HOUSE
28 Fayette Street BOSTON, MASSACHUSETTS
Telephone, LIBERTY 9556

Among the pieces recently selected by me in England are:

A small bow-front mahogany sideboard; a pine corner cupboard with paneled doors and brass H hinges; a Rockingham dessert service; a small carved oak chest; some fine trays, paperweights, and Sunderland jugs; also old American furniture, hooked rugs, glass, and china.

GERTRUDE B. CUSHING



MISS O'HERRON'S ANTIQUE SHOP

Largest in the Berkshires

124 SOUTH STREET
PITTSFIELD :: :: MASSACHUSETTS

Antiques Gathered from Southern Aristocrats

TWENTY-TWO Chippendale Chairs consisting of several pairs and one set of four almost alike, very fine designs, price \$100 apiece; one very fine three-chair Chippendale settee; serpentine-front Sheraton sofa; several inlaid Hepplewhite sideboards and card tables, also some maple and pine Hepplewhite sideboards; several nice sets of dining chairs; a large assortment of gold-leaf mirrors, all sizes; two very fine Sheraton inlaid spinets; several slope-top desks; two very fine inlaid bracket-foot slope-top desks with bookcase tops and panel doors; three carved oak chests, very fine, dated about 1675, all original; a large stock of silver, brass, china, and glass.

Write me your wants — I can supply them

Wholesale and Retail

J. H. ELLIOTT ANTIQUE SHOPPE **BILTMORE ANTIQUE SHOPPE**
571 Peachtree Street, N. E. and Atlanta Biltmore Hotel
ATLANTA, GEORGIA

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany
Hooked rugs and hand-woven stuffs; woodenware; glass; china; pewter; brass; copper; iron; pottery.

Special: Small collection of early American wooden, tin, and iron household utensils; early tables, chairs, chests; two swell-front Sheraton bureaus in mahogany; one inlaid Chippendale bureau; Eli Terry mantel clock; old picture mirrors; maple highboy; Queen Anne table, 47-inch round top; small carved oak-paneled chest; small Gothic carved French walnut chest; several Empire crotch mahogany chairs; maple tables, lightstands; pine cupboard.

WORCESTER BROS. CO.
25 BRATTLE STREET CAMBRIDGE, MASS.
Everything Guaranteed as Represented



ONE OF A PAIR OF SOFAS

Always on Hand

Rare pieces and very beautiful carved mantels from old homesteads

Pioneer Antique Shop
FREEHOLD L. RICHMOND NEW JERSEY

QUEEN ANNE COTTAGE
QUEEN ANNE CORNERS

ACCORD, MASSACHUSETTS

SET of six superlatively fine American Chippendale Chairs, handsomely carved backs, carved knees, claw-and-ball feet, in original condition.

Mahogany Martha Washington Chair with inlay.

Inland State Road, halfway between Boston and Plymouth, Route 3
Telephone, ROCKLAND 1245-R
Everything Guaranteed as Represented

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the twelfth of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

LETTERS WRITTEN BY PRESIDENTS, famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books; single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters. Send for free booklet of items wanted. G. A. JACKSON, 28 Pember Square, Boston, Massachusetts.

OLD SILVER SPOONS AND OTHER OLD silver. Either write full descriptions or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

COLLECTORS OR DEALERS WHO ARE interested in selling fine specimens of American chairs, either single or in sets, should communicate directly with THE HAYLOFT, Whitemarsh, Pennsylvania.

WILL BUY LETTERS AND MANUSCRIPTS of presidents, statesmen, and other notables; also early American pamphlets, broadsides, and newspapers. EDWIN N. HOPSON, JR., Ridgewood, New Jersey.

ENGRAVINGS BY A. DOOLITTLE, P. PELHAM; pictures of G. Washington, A. Hamilton, B. Franklin, T. Jefferson; pictures of New York and other American cities; clipper ship pictures. C. K. JOHNSON, 352 West Putnam Avenue, Greenwich, Conn.

CURRIER & IVES PRINTS: ON THE MISSISSIPPI Loading Cotton, 1870; Winter in the Country, 1864; Life in the Country, The Morning Ride, 1859—good margins. Also lists of other prints. No. 59.

SMALL BELLEFLOWER TUMBLERS (WHISKEY size), small handled mugs, and covered compote on stand and of same pattern. R. L. A., THE HERMITAGE, Chichester, New Hampshire.

OLD ENGLISH AND FRENCH MINIATURES, give description, price, size; pastel paintings; also lithographs of hunting scenes, railroads; small dressing tables, stands; colored flasks; plates with pictures. Describe. Box 129, Station F, New York City.

OLD PAINTINGS OF AMERICAN CLIPPER ships, Hudson River steamboats; paintings by A. T. Tait, and W. Ranney. C. K. JOHNSON, 352 West Putnam Avenue, Greenwich, Connecticut.

FOR SALE

VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut, will be able to enjoy a few hours examining several thousand authentic American antiques covering a wide field and variety, reasonably priced.

MORE LIKE A MUSEUM THAN A SHOP, WAKEFIELD ANTIQUES—Every article marked in plain figures—sales never solicited. Visit as long as desired without obligation. Boston Post Road, Westport, Connecticut.

TWO ORIGINAL WINGCHAIRS, EIGHT-LEG settee, mahogany, Chippendale-Hepburn influence; mahogany butler's secretary with scrolled broken-arch pediment. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

NOTE THESE DIRECTIONS: LOOK FOR THE Round Sign, Boston Post Road, exactly two miles east of Westport (Connecticut) Postoffice. THE RED SHOP ON THE HILL, Wakefield Antiques.

WAKEFIELD ANTIQUES, BOSTON POST Road, two miles east of Westport, Connecticut Postoffice, 43 miles from New York. An interesting motoring objective for Saturday or Sunday.

ANTIQUE DEALERS: A PRINTED DIRECTORY of nearly 3,000 names and addresses of antique dealers arranged by states and cities for only \$5.00 postpaid. M. J. DOWNING, Upper Stepney, Connecticut.

COLLECTORS ARE INVITED TO VISIT THE Stepney Art House which is filled from garret to cellar with antiques of all kinds. Fine old porcelains, pottery, bronzes, engravings, and furniture. The largest collection of real fine goods on sale in Connecticut. MORTIMER J. DOWNING, Upper Stepney, Connecticut. On the Bridgeport, Newton, and Danbury State Highway, Automobile Route 122.

PAUL REVERE LANTERN, GENUINE ANTIQUE, fine condition, \$12; brass warming pan finely engraved, \$15; pair of marble-base prism lamps with original etched globes, electrified, \$100. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

RECEIVING NUMEROUS SMALL COLLECTIONS of nice hooked rugs direct from country points, some need a little mending or cleaning. Can give genuine bargains. Write for particulars. No. 928.

TO AMERICAN DEALERS: LARGE STOCK of genuine antique furniture, samplers, silhouettes, glass, china, pewter, brasswork, prints, water colors, oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

MAHOGANY HIGH-POST BED, SHERATON reeded posts, original except canopy frame, fine color, \$300. Also Hepplewhite dressing mirror with three-drawer serpentine inlaid stand, \$85; in rough, refinished \$100. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

ANTIQUE HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 895 3d Avenue, New York City.

OLD BRITISH COLUMBIAN INDIAN COLLECTION; decorated china of historical events; Norton Robert *The Gunner* showing whole practice of artillery, illustrated; also *Fireworks*, London, 1628, cloth, postpaid \$35. R. JAMES, 319 Cambie Street, Vancouver, Canada.

TRESTLE-FOOT FOLDING DAY BED, ORIGINAL condition; eight paneled door, side lights, fluted pilasters, carved fan overhead, a dandy; good condition. A. H. HIBBARD, East Woodstock, Connecticut.

CAMPHOR-WOOD CHEST, VERY LARGE, fine condition, for fur or rug storage, \$85. Also sailor's old pine chest refinished, has curious cabinet and old hammered strap hinges, \$50. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

EARLY AMERICAN ANTIQUES: OLD SHIPS' figureheads; old ship models; colored glass; curly maple; etc. ESTA DICKSON, 123 Gloucester Road, Kensington, London, England.

THREE OLD PAPER WEIGHTS: TWO MILLEFIORI designs, 2½ and 2-inch bases, respectively—largest in clear light colors rising from green and silver ground (rare and beautiful)—smaller, rich blues, reds, and deep yellows (most unusual); third, clear glass showing depressed hobnail pattern under smooth convex surface. Will sell only as a set at \$100, which is below actual value. NO. 13.

NETTED TESTERS FOR COLONIAL HIGH-POD beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

PAIR OF SINGLE-ARM ASTRAL LAMPS with old crystal prisms, very ornamental, beautiful condition, \$100. Photograph on request. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

SOFA TABLE IN BEAUTIFUL MAHOGANY, fine condition, no finish needed, \$250. Photograph on request. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

WALNUT HIGHBOY; EMPIRE SOFA, MAHOGANY; Winthrop desk; original Duncan Phyfe card table; pine grandfather clock; glass; china. 311 Fourth Street, West Pittston, Pennsylvania.

UNUSUALLY SMALL FRENCH PROVINCIAL bureau, beautiful brasses, price \$200. Box 108, Norwich, Connecticut.

STATES PLATE; OTHER HISTORICAL china; wildflower, Westward Ho, Stiegel, Bohemian, Sandwich and overlay glass; coverlets; slant-top desk. CRAWFORD STUDIOS, Richmond, Indiana.

CONTACT MOLD BLOWN VASE, DIAMOND quilted with vertical and diagonal ribbing, 7½ inches, \$85; Lowestoft punch bowl, checked, \$25; and a little of everything. Free lists. PRENTICE, 237-41 W. Water Street, Elmira, New York.

ANTIQUES UNAPPRECIATED—CUSTOMERS wanted for guaranteed American antiques. Collectors in this town seem to know nothing about rare pieces. This month have a curly maple lowboy; Chippendale chairs; large purple-blue overlay lamp; peacock-green blown wines; South Jersey fingerbowls; rare slip ware. JOHN P. CONOVER, 5 Todd Place, Ossining, New York.

TWO SUPERB EARLY AMERICAN CHESTS, each \$100; Steinway grand piano; also unusual chairs, bottles, etc. Private owner. Write for appointment. KIMBALL, 28 West 8th Street, New York City.

OLD HICKORY BENCH, SPLENDID CONDITION, 74 inches long, seat 19 inches deep, five pairs legs, \$100. Write for picture. M. STOUGH, 210 S. West Street, Carlisle, Pennsylvania.

CHIPPENDALE MAHOGANY MIRROR, large size, with original brass sconces. Also small gilt converse mirror with eagle ornament, plain frame but very attractive, \$185. Photographs if wanted. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

BELTER ROSEWOOD SOFA, SIMILAR TO one in Metropolitan Museum; very beautiful and unusual, old mahogany card table with two carved and gilt eagles beneath; old maple sewing table, original glass knobs, perfect condition, \$75; mahogany desk, Empire; Washington and Taylor flask. Photographs gladly submitted. Address P. O. Box 86, Elizabeth, New Jersey. Telephone, Trinity 2991-J.

FLINTLOCK GUN, 1763 MODEL; HAND-woven bedspread, 1829; pewter whale oil lamps; old linen; dishes; small articles. Mrs. C. D. STEVENS, 80 Gainsborough Street, Suite 1, Boston, Massachusetts.

SIDEBOARD IN WALNUT, LINE INLAY, SIX feet long, Hepplewhite style, \$650. Also splendid Sheraton reeded-leg serpentine-front card table, fine condition, \$225. A. STAINFORTH, 59 Beacon Street, Boston, Massachusetts.

ANTIQUES MAGAZINE, VOLUMES I AND II, each complete with index. No. 60.

CHIPPENDALE-PERIOD CHAIR; SHERATON-type reeded-leg table; wag-on-the-wall clock; claw-foot andirons; pottery plate, combed decoration; marked pewter. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

CURLY MAPLE CHEST-ON-FRAME WITH short turned legs, needs some restoring; old glass in many different patterns and colors; china; rugs; and a very attractive arrangement of quaint and interesting things. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

OLD PEWTER CANDLESTICKS, PAIR \$9.00; canopy bed; bow-front chest; old glass; antiques of every description. Dealer's discount. Photographs. WALKER'S ANTIQUE SHOP, 317 Scott Street, Covington, Kentucky.

SPATTER PEACOCK PLATE, PINK, \$15; spatter peacock sugar bowl, pink, \$20; one pair brass flower vases, 10½ inches, white opaque glass holders, \$12 pair. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

PEWTER BY JOHN BASSETT, BELCHER, Billings, Hamlin, Jones, Pierce, Whitmore, and others; N. Currier print, *American Country Life, October Afternoon*, large folio, \$35; cobble's candlestand, small, perfect, original, \$100; large rose-carved rosewood sofa, \$90; sets of six mahogany rose-carved side chairs, \$75 set. H. V. BUTTON, Waterford, New York.

SETS OF LION, BLEEDING HEART, HORN-of-plenty, diamond point and bellflower glass; "slag," blue, amber, and red glass; lace Sandwich; set of seven Hitchcock chairs, original decoration, with armchair; two papier mâché tables inlaid with mother-of-pearl. THE OLD VILLAGE ANTIQUE SHOP, York Village, Maine.

TWO MONTHS IN FRANCE AND ENGLAND enable us to show many interesting antiques of both countries in furniture or small pieces. Come to see them or write. NORAH CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

SEVERAL FINE ARMCHAIRS, QUEEN ANNE, Chippendale influence. Price \$100 to \$125. Box 108, Norwich, Connecticut.

COLLECTORS ITEMS IN EARLY AMERICAN rarities: Blue fluted footed sugar-bowl; straight sided blue swirled and fluted Stiegel type bottle, rare; swirled and fluted canary sloping sided bowl, extremely rare; blue small diapered footed salt; diapered rosette footed crystal salt; pair dolphin candlesticks, white opaque bases, jade green tops; twelve-inch amber whale oil lamp, unusual size and color. Bottles and flasks: pint amber diapered hip, rare; pint green Pitkin; half-pint swirled and fluted crystal hip, unusual; pint G. Washington; pint amber violin; cobalt fluted Stiegel type small decanter. Wrought iron candle stand; wooden candle stand, screw stem; tin candle stand; Duncan Phyfe case piano; Hemfield Railroad coverlet, interesting transportation item. Collectors of choice glass list names with us. EARL J. KNITTLE, Ashland, Ohio.

TWO FRAMED SILHOUETTES FROM AN old Long Island family; mahogany drop-leaf club-footed table; small china horse pieces, large Staffordshire horse pieces; John Alden and Priscilla hooked rug, very interesting. THE COTTAGE ANTIQUE SHOP, MADGE FARQUHAR HOLSTEIN, 89 Cutler Mill Road, Great Neck, Long Island, New York.

LOVELY WHITE DECANTER, BELONGED to Daniel Webster, perfect condition, mushroom stopper. Have voucher. HARRIET B. PERRY, Harvard Place, Worcester, Massachusetts.

BAXTER PRINTS. SEVEN RARE SUBJECTS, mostly on stamped mounts, excellent condition. Best offer takes lot. Send for list. Mrs. H. S. BROWNE, 653 Hill Road, Winnetka, Illinois.

PRIVATE COLLECTION OF FINE ANTIQUES now available to the public. Sheraton, Duncan Phyfe, and Hepplewhite mahogany and walnut pieces included in an assortment acquired through years of private collecting. If you can not inspect these pieces in person, write for free set of photographs showing interior views of my home. Any antique shown subject to prior sale. GRACE KATHRYN SNYDER, "THE CROSSING," Pikesville, Baltimore, Maryland.

THE VILLAGE INN OPPOSITE MY SHOP was chosen by Gen. George Washington for the preliminary hearing of Gen. Charles Lee's court-martial the morning after the battle of Monmouth, June 29, 1778. Two cannon balls found on the battle field, \$12.50 each. Pine corner cupboard, butterfly shelves, \$27.50; maple Sheraton school master's desk, molded legs, \$37.50; pine blanket chest, cut-out legs, two drawers below with old pulls, \$27.50. Free list. Attractive discounts to dealers. C. F. McDONALD, Englishtown, New Jersey.

EMPIRE ARM AND SIDE CHAIRS, SOFAS, secretaries, card, dining, and serving tables; Duncan Phyfe dining and card tables; ottoman; hooked rugs; and early American pieces. Very low prices to dealers. Crating free. Reliable service. EDITH GARDNER MEISSNER, AUNT LYDIA'S ATTIC, 795 Chestnut Street, Waban, Massachusetts. Ten miles west of Boston, Route 128.

TWO SETS OF FINE CUT SHELL CAMEOS, earrings and brooch; six small cameos; other antique jewelry. Mrs. E. D. HADLEY, Redding, Fairfield Co., Connecticut.

LUSTRE CUPS AND SAUCERS; THREE-piece candelabra; Franklin stove; Windsor chair; walnut money box; Chippendale and Empire mirrors. GERTRUDE JOHNSON, Ambler, Pennsylvania.

FINELY INLAID MAHOGANY TALL CLOCK with moon face and hemispheres, reasonably priced; also six other tall clocks in stock, pine, maple, cherry, and mahogany; fluted leg six-leg dining table in mahogany; also a fine 7½-foot Chippendale three-section dining table. ROY VAIL, Warwick, New York.

AUNT LYDIA'S ATTIC. A CHOICE PLACE where choice folk may find choice antiques at reasonable prices. Come and rummage Tuesdays, Thursdays, and Saturdays, or by appointment, 795 Chestnut Street, Waban, Massachusetts. Telephone, Center Newton 691. Ten miles west of Boston. Route 128.

CAMEL SADDLE BAG; MEXICAN SANTOS, very old; cashmere shawl; Bristol flip, westward ho, lion, three faces and wildflower glass. Exchange lists. THE WHAT-NOT, 1402 East 11th Street, Tulsa, Oklahoma.

EARLY AMERICAN SHERATON POWDER table; washstand; six Windsor chairs, grape design; tabernacle mirror, all original finish. Write BERTHA N. MURRAY, 3 Depot Street, Apartment 3, Concord, New Hampshire.

HANDMADE CRAZY QUILT, 25 SQUARES, 5 feet 9 inches each way, 4-inch catstitched silk and velvet border all around, has birds, flowers, dogs and fruit raised and stuffed on each square. MRS. F. MORRIS, 113 Woodlawn Avenue, Jersey City, New Jersey.

GENUINE DUNCAN PHYFE DINING ROOM drop-leaf table, mahogany, four extra leaves, all original, photographs upon request. MRS. C. R. MOORE, 2806 Chelsea Terrace, Baltimore, Maryland.

TOP TO A SIX-LEG HIGHBOY, HERRING-bone inlay, original brasses, \$200; twelve-leg three-part table, lowboy banded, \$350; pineapple high-post bed, \$275; bureau to match, swell front, \$150. SUE'S OLD CURIOSITY SHOP, Sullivans, Maine.

CARVED ROSEWOOD SIDE CHAIR, \$10; small Sleepy Hollow rosewood chair, reeded legs, \$35; many other bargains in Southern antiques. Send for list. CALHOUN ANTIQUE SHOP, 288 West Peachtree Street, NE., Atlanta, Georgia.

OLD SILHOUETTES ARE SOARING. I STILL have a few in original frames at \$7.50 each to \$10, and a few by Miers, Field, Edouart, and other famous artists, from \$25 to \$50. Also samplers, pewter, china, furniture, glass, prints. HIDDEN TREASURE, MASON'S YARD, Duke Street, Piccadilly, London, England.

SNAKE-FOOT CANDLE STAND, DELICATE turnings, cherrywood; Sheraton painted chair; some fine quilts; early Sandwich colored salts. Call and inspect one of the largest stocks of antiques in the Finger Lakes Region. Special discounts to dealers. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

FOUR-POST BEDS; BUREAUS, CHAIRS IN sets; sofas, rockers; other Victorian furniture; colored glass. Write us your wants. MARTHA JANE'S, Marcellus, New York.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24, for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with

the words, "general line", "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA
BERKELEY: Mrs. J. T. WHITTLESEY, THE ANTIQUE STUDIO, 2125 Durant Avenue.
GLENDALE: THE HOOSE O'WORTHY ANTIQUES, 818 North Central Avenue.

CONNECTICUT
*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
NEW HAVEN
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

*THE SUNRISE SHOP, 148 York Street.
WHITLOCK'S BOOK STORE, INC., 219-221 Elm St.
NEW LONDON
*THE SNUG HARBOR ANTIQUE SHOP, 425 Main St.
THOMAS T. WETMORE, 447 Bank Street.

NEWTOWN: THE BARN, Hawleyville Road.
*PLAINVILLE: MORRIS BERRY, 80 E. Main Street,
RIDGEFIELD: THE NOOK, Norwalk Road.
*UPPER STEPNEY: MORTIMER J. DOWNING.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post
Road. Antiques and historical Americana.
*WEST HAVEN: MARIE GOULIN ARMSTRONG, 277
Elm Street.

GEORGIA

*ATLANTA: ELLIOT ANTIQUE SHOP, 571 Peachtree N. E.

ILLINOIS

CARTHAGE: ADELAIDE GLENN FERRIS, ANTIQUE SHOP. General line and books.

CHICAGO:

*Ho Ho SHOP, 670 Rush Street.
*LAWRENCE HYAMS & Co., 643 South Wabash Avenue.

*GLENCOE: MRS. RUTH B. LINCOLN, 615 Greenleaf Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway.
*BAR HARBOR: ITALIAN SHOP, Holland Avenue.

BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.

BRUNSWICK: Miss STETSON'S ANTIQUITY SHOP, 10 Spring Street.

LEWISTON: CHARLES H. THOMAS, 305 Pine Street.

*NAPLES: NAPLES ANTIQUE SHOP.

NORTH BRIDGTON: MR. AND MRS. HAROLD J. STAPLES, on the Waterford Road.

*OGUNQUIT: THE SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLERENCE H. ALLEN, 338 Cumberland Avenue. General line.

*S. SEROTA, 642 Congress Street.

*ROCKLAND: COBB-DAVIS, INC. SHEEPSCOT (Wiscasset): THE NELSON HOME-STEAD. General line.

*SKOWHEGAN: FYSCHE HOUSE, 224 Madison Avenue.

*WALDOBORO: WARREN WESTON CREAMER.

*YORK HARBOR: THE PRISCILLA.

*YORK VILLAGE: THE OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE: JOHN G. MATTHEWS, 8 East Franklin Street. A. H. MURPHY — ISABELLA C. MURPHY, 12 East Read Street.

BEL AIR: BEL AIR ANTIQUE SHOP, Bond Street. General line.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON: NORMAN R. ADAMS, INC., 140 Charles Street.

*THE ASHLEY STUDIOS OF OLD FABRICS, 35 Newbury Street. Old fabrics.

*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.

*COATES & SON, 122 Charles Street. Wholesale.

*COLONIAL HOOKED RUG SHOP, 307 Cambridge Street. Hooked rugs.

*EAGLE ANTIQUE SHOP, 49 Charles Street.

*THE EXETER GALLERIES, 179 Newbury Street.

*F. J. FINNERTY, 130 Charles Street.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*HENRY J. FITZGERALD, 81 Charles Street.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and repairing.

*HICKS GALLERY, 18 Fayette Street.

*KING HOOVER SHOP, 73 Chestnut Street.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH Co., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*ANGELO LUALDI, INC., 13 Newbury Street.

*WILLIAM K. MACKAY Co., 7 Bosworth Street. Auctioneers and appraisers.

*GEORGE McMAHON, 33 Charles Street.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

RICHARD NICHOLS Co., 22 Bromfield Street. Old prints and paintings.

*OLD ENGLISH GALLERIES, 86 and 88 Chestnut Street.

*OLD RUSSIA, 132 Charles Street.

*OX BOW ANTIQUE SHOP, 88 Charles Street.

*I SACK, 85 Charles Street.

*A SCHMIDT & SON, 587 Boylston Street. Old and reproduction silver.

*SHAY ANTIQUES, INC., 181 Charles Street.

*SHREVE, CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 301 Cambridge Street.

*TISHLER, 80 Charles Street.

*THE TREASURE HOUSE, 215 Newbury Street.

*WEBER BROS., 143 Charles Street. Hooked rugs.

*YACOBIAN BROTHERS, INC., 280 Dartmouth Street. Hooked rugs.

*YE OLDE HOUSE, 28 Fayette Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

BUZZARDS BAY:

*W. W. BENNETT, Twin Gateway.

*BUZZARDS BAY ANTIQUE SHOP.

*MRS. CLARK'S SHOP.

CAMBRIDGE:

*THE BULLSEYE SHOP, 54 Church Street.

*WORCESTER BROS., 25 Brattle Street.

*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST TAUNTON: ED WHITNEY, 1150 Middleboro Avenue.

*FALMOUTH: FLINT & BRICKETT CO., INC., Queen's Buyway.

FITCHBURG: THE ANTIQUE SHOP, 45 Mechanic Street.

GREENFIELD: MISS JULIA F. S. SNOW, 277 Federal Street.

HANSON: F. E. CUMMINGS, Cushings Corner.

*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

*THE TREASURE SHOP, HELEN TRAYES.

IPSWICH:

*R. W. BURNHAM.

JOSEPH SALZBERG, 5 South Main Street. Wholesale antiques.

*OLDE BURNHAM HOUSE.

*THE VILLAGE GREEN SHOP, 54 South Main Street.

KINGSTON: THE KINGSTON ANTIQUE SHOP, HARRIET WELLES CAPRON, Boston-Plymouth route.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

MARBLEHEAD:

JUNE HILLS HUNTER, 20 Circle Street.

*THE MARBLEHEAD ANTIQUE EXCHANGE, State and Front Street.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

*MARSHFIELD: CARESWELL SHOP.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPOISETT: S. ELIZABETH YORK.

MEDFIELD: MEDFIELD ANTIQUE SHOP, West Main Street.

NEW BEDFORD:

*MRS. CLARK'S SHOP, 38 North Water Street.

*THE COLONIAL SHOP, 22-24 North Water Street.

*THE SEA CHEST, 262 Union Street.

*NORTHBORO: G. L. TILDEN, State Road.

*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 124 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS, HELEN FINNEY.

*SANDWICH: EUGENE HATCH, TWIN GABLES.

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

*SOUTH SUDBURY: FULLER & CRANSTON, Old Boston Post Road. Reproductions.

SPRINGFIELD:

*B. R. CHAUSH, 11 St. James Avenue.

*FLINT & BRICKETT CO., INC., 1293 Main Street.

*JOHNSON'S BOOKSTORE, 1379 Main Street.

General line.

*EDNA H. WINTER, 162 Maple Street.

*STOCKBRIDGE: EDWARD CROWNINSHIELD, THE OLD CORNER HOUSE.

TAUNTON:

MR. ALTON L. DEAN, 60 Harrison Avenue. General line.

*THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

WARREN:

C. E. COMINS.

WEST BROOKFIELD: YE OLDE RED BRICK HOUSE, Lotta F. Blount.

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